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"THE FLIGHT INTO EGYPT," BY CHILDE HASSAM, WAS SHOWN RECENTLY AT THE NATIONAL ACADEMY OF DESIGN

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DAMOTTE

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Courtesy of the Marquis Spinola

PAINTED TAPESTRY DEPICTING THE "TRIUMPH OF JOSEPH," FROM A CARTOON ATTRIBUTED TO PAOLO VERONESE

ART IN EVERYDAY LIFE

BY LEONORA R. BAXTER

NOW on exhibition at the galleries of the Marquis Ugo Pietro Spinola are four painted tapestries of such rare beauty and interest as to command marked attention and comment from connoisseurs and art critics of New York City. They have been recently acquired from the estate of the Counts of Perez-Pompeii, who inherited them from the famous collection of Count Antonio Pompeii. Count Antonio was a worthy upholder of the glories of his country, and at his death willed to his native city, Verona, the finest paintings in his gallery, but by a restrictive clause in his will these tapestries, the gems of his collection, were not left to the Museum with his paintings, and have ever since been among the most cherished possessions of the Pompeii family. In a letter to the Marquis Spinola, Professor D. Antonio Avena, director of the Museums of Art at Verona, speaks of them as "rare gems of art," and mourns their loss to Italy. They represent four scenes from the life of Joseph, one of which, *The Triumph of Joseph*, is illustrated here.

These tapestries are not the usual form of woven arras common to the Flemish workers who flourished at Verona in the sixteenth century, but are composed of many bits of colored silks joined together upon canvas according to design, the lights and shades introduced later in the finished composition by means of oil paints. According to family tradition, they have been attributed always to Paolo Veronese, this belief being based chiefly on the unique beauty of the tapestries and on the fact that Paolo Veronese made similar

"cartoons" in silks, several of which are preserved in Venice. The festoons of fruit and flowers between scrolls, the cherubs and satyrs which frame *The Story of Joseph*, are characteristic of many designs frescoed on walls of Veronese houses, and the composition also has the narrative qualities of those historic groups in numerous Veronese palaces. Each panel of *The Story of Joseph* measures twelve feet six inches in width and six feet six inches in depth. The colors are subdued yet brilliant, and the general effect does not at once suggest tapestry or embroidery, as it is only upon close inspection that the intricate piecing together of the parts by needlework is evident. The great beauty and value of these ancient tapestries is enhanced by their excellent state of

preservation. During the absence of the Marquis Spinola in Europe this summer they will be exhibited by Benello Brothers.



Courtesy of Ginsburg and Levy

A SPANISH WINE BOWL OF SOFT PASTE PORCELAIN

THE porcelain manufactory at Capo di Monte, near Naples, was established by Charles Bourbon, Duke of Parma and King of Naples and Sicily. Because of his interest and generosity experiments in clay and pastes were promoted for several years before the making of porcelain actually began, about 1743. The first triumphs were in soft paste, and hard paste followed years later. When Charles III ascended the throne of Spain in 1759 he so loved his porcelain factory that he transplanted the best workmen from Capodi Monte, as well as the best models and moulds, and established a new "fabrique" in the gardens of Buen Retiro, a royal

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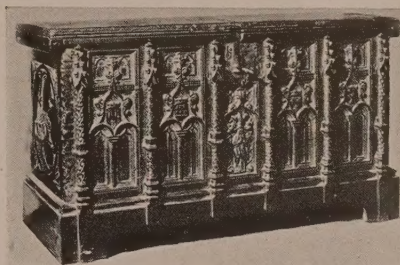
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Courtesy of the Old France Shop

AN INTERESTING ENSEMBLE WHICH DUPLICATES AN EIGHTEENTH CENTURY FRENCH INTERIOR, USING THE GENUINE FURNITURE OF THAT PERIOD. ROSE CURTAINS AND PALE GREEN WALLS FORM THE BASIS OF THE COLOR ARRANGEMENT

palace just outside of Madrid. History records that there were fifty-two modelers, painters, and workmen, who arrived from Naples. As long as Charles lived, immense sums were lavished upon the factory, and its output was not allowed to be sold but was used either for decoration of royal palaces or for presentation to other European sovereigns. After a span of success, however, changes came. In 1808 the French army occupied Madrid, taking possession of the royal manufactory, and in August, 1812, it surrendered as a fortification to the Duke of Wellington. Since then no porcelain of especial importance has been made in Spain.

Pictured here is a soft paste porcelain wine bowl, made at Buen Retiro about 1780, bearing on its base the mark of the fleur-de-lis in blue. It is owned and exhibited by Ginsburg and Levy. Even in Spain specimens of this kind are rare and one has to visit the palaces of Madrid, Aranjuez, and La Granja, to find them. It has the creamy green-white tone typical of Buen Retiro soft paste, and both the bowl and cover are mounted with chased silver rims. The Hispanic Society of America has a pair of vases of similar modeling of the same period, the only examples of equal importance known to be in this country. The porcelain of Buen Retiro is similar in many ways to that of Capo di Monte since the modelers and painters worked in both factories, but it differs greatly in paste, glaze, and color, being the result of different conditions and environment. The clays and other materials available for ceramics in Spain were of an entirely foreign quality from those used in Italy.

MISS SWORDS, whose shop bears the alluring name of Old France, is responsible for the beautiful ensemble portrayed here, which shows the happy use of antique

French chintz in combination with old wall paper and other objects of art from France of the eighteenth century. Soft green walls form a perfect background for the classic simplicity of the Louis XV furniture, and the ancient Aubusson rug seems to catch and hold the glow cast by pale rose gauze curtains which hang from a cornice of antique scroll wall-paper. The screen is fashioned of Directoire paper, and the day-bed is of fruit wood, as is the little marble-top table beside it. The bed was once painted but is rubbed down now to a blurred softness that shows the wood in places, and gives only a dim idea of the original color. It harmonizes perfectly, however, with the dull greens, yellows, and beige of the old glazed chintz, which is used again on the Directoire chair of walnut. The low painted table is the only reproduction in the room, and is the kind that defies the sharp scrutiny of experts on antiques, daring to stand close by the time-mellowed tones of the quaint coal hod. Perhaps the day-bed is most interesting of all, not only by virtue of the commanding position it holds in present-day schemes of interior decoration, but because of its amusing evolution. Time was when only queens received their favored guests from the lofty eminence of a throne-like bed. The chaise-longue, or *lit de repos*, did not make its appearance until the end of the seventeenth century, in answer to the demand of ladies of fashion who grew tired of sitting bolt upright and wanted a kind of sub-throne or bed upon which to recline when receiving, thereby enhancing their charms and at the same time sweetly snatching a privilege from the queen. Thus it found its way into the most formal salons as well as boudoirs, taking its type and finish from the surroundings, and in modern times it has proved an easy transition from the chaise-longue to the day-bed.



Courtesy of the Reinhardt Galleries

MRS. JERNINGHAM (LADY STAFFORD) BY JOHN HOPPNER

John Hoppner was at the height of his power as one of the two most fashionable English portrait painters when Mrs. Jerningham sat to him for this likeness in the year 1800. He was forty-two years old, had been a Royal Academician for five years, and had for his only rival in this field Sir Thomas Lawrence. Unlike this younger artist, Hoppner was only successful in his portraits of children and women, a sitter of the sterner sex seeming to constrain his style. Frances Jerningham had been married a year when this portrait was painted. Her husband succeeding his father as seventh Baronet in 1809, he successfully claimed his title to the dignity of Baron Stafford in 1826. Hoppner also painted a full-length of Mrs. Jerningham as "Hebe"

INTERNATIONAL
STUDIO



AUGUST, 1926

THE CARVALLO COLLECTION OF SPANISH ART

BY JO MILWARD

MASTERPIECES THAT DOCUMENT EACH PHASE OF THE RAPID, BRIEF EVOLUTION
OF IBERIAN PAINTING DURING A PERIOD OF ONE HUNDRED AND FIFTY YEARS

LIKE a nocturnal flower flaring at dusk and fading at dawn, Spanish genius bloomed through one dark epoch. Italy spread a prodigality of gentle genius over six centuries. Art in Spain grew from the brushes of a dozen fine painters during a period of only one hundred and fifty years in which gaunt Spanish dignity roused from its rule of mediocrity into the position of the feared, almost-master of all Europe. A few decades after a century beginning with El Greco, ending with Velasquez, and including Zurbaran, Ribera, Murillo, Herrera, and Valdes Leal, Spain finds itself so depleted of talent that Tiépolo is imported from Venice to decorate the king's alcoves with a series of paintings.

Only Goya rose in the last half of the eighteenth century in revolt against the decadence around him. Through the violent genius of a scuffling adventurer the world of the rococo—laughing, lovely, passionate for pleasure—enters the scene in Spanish dress. But



All photographs courtesy of Dr. Carvallo

ONE OF TWO GOYA PORTRAITS IN THE CARVALLO COLLECTION

Goya, a single magnificent exception to the exhaustion of his race, yielded no stimulus to his commonplace generation. After him the arid Spanish mesas nourished a confusing clan of copyists who served to amplify Goya's echo across the frontier into France where the museum-bred Delacroix swam with Courbet through the rivers of Spanish antiquity in their course toward latter-day art.

Suddenly, after an obscurity of two thousand years when Spain did not even speak her own language, flames began to dance in her melancholy soul. Under the Catholic King Ferdinand, Castile and

Aragon were united, America discovered, and into Seville the Silver Fleet began to pour treasure looted from the red races: gold, which conquered Granada, put Charles on the Spanish throne as Europe's most powerful prince since the days of Imperial Rome; and in the end it financed the series of fatal wars, fought under the four Philips in order to hold on to the

Emperor's conquests, that finally bankrupted the nation. Such a brusque expansion opened exciting draughts upon interior fires which climbed in a quick frenzy of cruelty from a succession of *auto de fés* over castle walls up into towers where idiotic kings cowered before bars of sunshine, indifferent that the nation was being plundered by ministers and sacrificed by foreign queens in the interest of a distant duchy.

Intrinsically too genuine to tolerate any of the slack splendor which Italy orchestrated into life, temperament in Spain raged around three fundamental considerations: God rather than popes; kings rather than country, and women rather than homes. Such motives launched every variation of the national character under full sail, aflutter with pennants of pride on edge from blasts of defiant fanfares, across its short career. And with the partial exception of Velasquez, the spiritual realism dominating Spanish art persistently unfolded its somber aloof dignity over one, or all three, of these stark passions.

The Carvallo collection, lining the walls of an entire wing of the Castle of Villandry, seventeen kilometers from Tour, documents each phase of the rapid, brief evolution of Spanish painting. Like the Accademia di Bellè Arti in Bologna, where one walks through six rooms and six centuries, the Carvallo collection begins with the so-called Spanish Primitives. *The Crowning of the Virgin*, beautiful though it is, contains little native to Spanish soil. The hesitant early painter, at a time when his race had been skimmed of its energy by centuries of crusades and superstition, accepted almost unconditionally the grandiloquence of the decadent Italians and threw away what little personality he had in a hurried attempt to become *mondaine*. Consequently in this picture, copies of Giotto's angels are cluttered with accurate Flemish detail, and in the *Presentation of the Virgin in the Temple* a turbulence of Teutonic color is mixed with a severe Latin feeling for facts.

Fortunately Spanish character was too violent not ultimately to push aside everything unnatural to its instinct. An infusion of fresh foreign blood flushed its sallow face with the courage to become personal. From Crete, from Venice, El Greco came to Toledo to liberate the artistic soul of Spain. Everything was in his favor. Already the little-known Valencian master, Juan de Juanes; the divine Moralès in Extremadura; Alonso Coello, and De la Cruz in Madrid, had explored the academic formulas of Flemish and Italian painting. How naturally El Greco, wearied by the warmth of Venetian coloring, covered his dusty aesthetes in the gray of cool ashes he saw piled at the base of *auto de fés*; grays that in the art of Velasquez gleamed of silver and glass, and turned pink on the palette of Goya like the pearls on the necks of women he admired. And how natural that the painters who followed, dissatisfied

with the insincerity of the passive masques used by the Dutch as screens for personality, should begin to paint real men and women, disillusioned and disintegrating in the process of life.

All that was really Spanish—deserted unexciting plains; the hard rare texture of the atmosphere; the marked faces and inelastic character of the Spaniard, which El Greco recognized at a glance—sprang up in the painting of Herrera le Vieux. Formerly the Carvallo collection owned three paintings by this master purchased from the celebrated collection of Lord Clarendon. One was presented to the Louvre in Paris, another to the Museo del Prado in Madrid, neither of which possessed, previous to Dr. Carvallo's gift, a single example of the so-called Michelangelo of Spain. The third, *St. Bonaventure Healed by St. Francois d' Assises*, painted by Herrera for a convent in Seville, remains in the Carvallo collection. Each portrait in this painting is a true Spanish face and the landscape proclaims all the ambience of Andalusian country.

After Herrera the road opened straight into the heart of Spain. In his classes both Velasquez and Zurbaran had their attention directed from halos and history toward the movement of every-day life. The famous *Kitchen* in the Carvallo collection is an example of Velasquez's early work when it was the fashion to paint taverns and tables. Even in his boyhood Velasquez knew how to push back the plan of his canvas to open up space for the circulation of air and light. The architectural accuracy with which each object is put into its place is one tranquil sign of genius that never had to fight for success. Velasquez was never at war with life.

At twenty-three, married, father of two children, already a painter of distinction, he came to Madrid. On his way he passed through Toledo where he saw the pictures of El Greco whose prophecy he was to fulfil. One year later he became court painter to the eighteen-year old king who made him rich, assured him the life-comfort of an apartment in the royal palace, and furnished the leisure and funds for Velasquez's two long voyages to Venice and Rome. Until the end, Philip IV treated Velasquez with sympathy and courtesy and finally made him mareschal of the palace. For nine years he had to arrange royal journeys, court festivals and tournaments. The tedious responsibility for the elaborate marriage of Philip's eight-year-old daughter to Louis XIV broke Velasquez's health and he died in his sixty-second year.

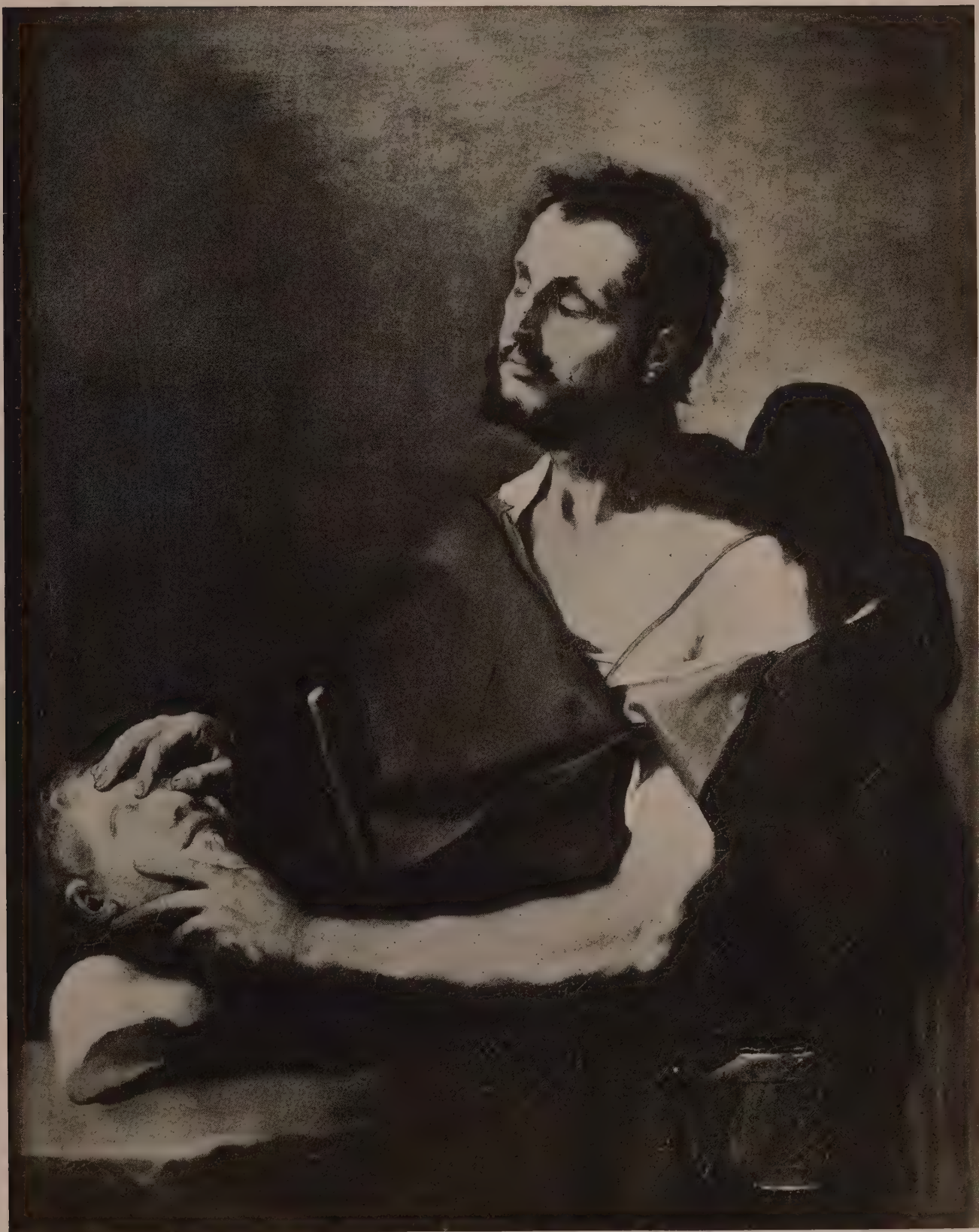
In 1628 the gloom of the rigid court was lifted for Velasquez (he was just twenty-nine) by the visit of Rubens who came to Spain on a semi-political mission for which his elegance and urbanity rendered him especially fitted. Fifty-one years of age, mature, brilliant, without rival in Europe, Rubens must have astonished Velasquez by his energy. In nine months Rubens



GOYA ROSE IN THE LAST HALF OF THE EIGHTEENTH CENTURY IN REVOLT AGAINST THE DECADENCE IN SPANISH ART AROUND HIM. AS A SINGLE MAGNIFICENT EXCEPTION TO THE EXHAUSTION OF HIS RACE, HE YIELDED NO STIMULUS TO HIS COMMONPLACE GENERATION. WITH THE OTHER PORTRAIT BY GOYA REPRODUCED HERE FROM THE CARVALLO COLLECTION, THIS PORTRAIT OF A LADY BELONGS TO HIS LAST MANNER. BY THE LAST OF THE OLD MASTERS, THEY MAY BE CONSIDERED THE FIRST AMONG THE MODERNS



DR. CARVALLO HAS ATTRIBUTED THIS UNSIGNED PORTRAIT OF A GREAT COURT LADY TO EL GRECO. ITS TITLE IS "PORTRAIT OF A LADY OF QUALITY." IT WAS ACQUIRED IN PARIS AT THE SALE OF THE GATI COLLECTION WHERE IT WAS ATTRIBUTED TO ALONSO COELLO, THE OFFICIAL PAINTER OF PHILIP II. THE LONG OVAL WITH WHICH THE FACE IS DRAWN IS CHARACTERISTIC OF EL GRECO



FROM THE TEN CANVASES IN THE CARVALLO COLLECTION "THE BLIND SCULPTOR" IS THE BEST EXAMPLE OF RIBERA'S POWER. NO OTHER PAINTER SUCCEEDED BETTER AS A MODELER OF THE HUMAN BODY. NOTICE THE FINE HANDS, THE QUIET FACE, AND THE SCULPTURAL FIRMNESS OF THE HEAD. HIS BRUSH RARELY WORKED WITH ANY BUT BAKED-EARTH COLORS WHICH TODAY ARE STILL WARM AND TRANSPARENT



THE CARVALLO COLLECTION BEGINS WITH THE SO-CALLED SPANISH PRIMITIVES. THIS ONE, "THE CROWNING OF THE VIRGIN," BEAUTIFUL AS IT IS, CONTAINS LITTLE NATIVE TO SPANISH



IN THIS SPANISH PRIMITIVE, "THE PRESENTATION OF THE VIRGIN IN THE TEMPLE," THE HESITANT PAINTER HAS MIXED A TURBULENCE OF TEUTONIC COLOR WITH SEVERE FEELING



FALSELY ACCUSED AND CONDEMNED FOR POISONING HIS WIFE, ZURBARAN WAS PARDONED AT THE LAST MINUTE BY THE ART-LOVING KING, PHILIP IV. HE WAS CLEARED OF SUSPICION LATER BUT HE NEVER FORGOT THE FATE THAT MIGHT HAVE BEEN HIS AND RETIRED TO END HIS LIFE IN A MONASTERY. IN THIS PAINTING, "ST. PIERRE DE NOLASQUE," HE HAS EVIDENTLY RE-LIVED HIS OWN TRAGEDY



WITH ITS CLEAR TONALITIES OF BLUE, ROSE, AND GREEN THIS PAINTING, "THE ASSUMPTION" BY VALDES LEAL, FROM THE CARVALLO COLLECTION, SENDS ONE BACK TO THE COLORS OF TITIAN. IT IS PAINTED ALMOST ENTIRELY WITHOUT CHIAROSCURO AND FOR THIS REASON VALDES LEAL IS THE PRECURSOR OF TIÉPOLO AND THE ENTIRE EIGHTEENTH CENTURY SCHOOL IN FRANCE



ALL THAT WAS REALLY SPANISH SPRANG UP IN THE PAINTINGS OF HERRERA LE VIEUX. THIS ONE OF THE CARVALLO COLLECTION, "ST. BONAVENTURE HEALED BY ST. FRANCOIS D'ASSISES," WAS PAINTED FOR A CONVENT

painted several half-lengths of the king and queen, five portraits of Philip, many private persons, and copied all the king's Titians. How the cool selective temperament of the younger man must have paused over the work of his distinguished contemporary in which everything was verve, progression, the rhythm of storms. How amused he must have been, as they sketched together in the towers of the Escorial, by Rubens' wit, his paradoxes, and stories of England and

Elizabeth who had informed the Dutchman that "the face of a queen can cast no shadow," and that Shakespeare had "neither wit nor birth but did simply serve to while away an idle hour."

Did Velasquez, bred upon restraint, dislike Rubens' portrait of Philip with its bestial idiotic face, or did he envy a frankness forbidden to a court painter?

Like his exact contemporary, Rembrandt, who continued to paint his own portrait, Velasquez studied one



OF THE FIVE PAINTINGS BY VELASQUEZ IN THE CARVALLO COLLECTION, "THE PHILOSOPHER," PAINTED AFTER HIS RETURN FROM HIS FIRST TRIP TO ITALY, IS BREATH-TAKING WITH THE HEALTHY REFINEMENT OF ITS COLORS

model from youth to age with unalterable patience and an ever fresh inspiration. Very slowly his series of portraits of Philip transformed the king's face from that of a sensuous luxury-loving German boy, through a hard realism of detail, into an impassive unrelenting despair.

Of the five Velasquezes in the Carvallo collection, *The Philosopher*, painted after his return from his first trip to Italy, is breath-taking with the healthy refinement of its colors. Through a broken window, blue light

floods the vitality of the strong old body under a shaggy black coat with silver sleeves, and brightens the dull red canvas. A rainbow-gamut caught in the mirror's bevel strokes the withered gray face, still magnificent with intellectual beauty. Here is an example of the realism of Spanish painting which consists in a high development of poetic sensibility toward the immediate, identifies beauty with fact, and is at once wise, tender, and exciting—a worthy example that is greatly admired.

Zurbaran, like Velasquez whose age he shared, grew up in Seville and came to Madrid as a young man where he became preceptor to the natural son of Philip IV. His portraits of court personalities during this period boasts of character that broke under the first great strain. Falsely accused and condemned for poisoning his wife, Zurbaran was pardoned at the last minute by the art-loving king. Cleared of suspicion later, Zurbaran never forgot the fate that might have been his and retired to end his life in a monastery where his talent sank into a bog of religious mysticism. In the painting, *St. Pierre de Nolasque*, Zurbaran has evidently re-lived his own tragedy. Notice the stark figure fresh from the

His brush rarely worked with any but baked-earth colors which today are still warm and transparent.

Murillo, his contemporary in Seville, painted the same tattered children, counting change, throwing dice for fruit, ugly and under-nourished. But in his work there is an amiable human quality never seen in the pictures of Ribera. Ribera's paintings burn with temper. Murillo despaired over life and was the last painter-poet of his Andalusian race. His colors, tinged with melancholy, are shrouds on the tombs of his models; and his attitude, agreeable and smiling, always challenged the profound conceptions of his rival, Valdes Leal whose work closed the century of Spanish genius.



THE FAMOUS "KITCHEN" IN THE CARVALLO COLLECTION IS AN EXAMPLE OF VELASQUEZ'S EARLY ATTENTION TO EVERY-DAY LIFE. EACH OBJECT IS PUT INTO ITS PLACE WITH SOMETHING OF ARCHITECTURAL ACCURACY

rack, and how the somber treatment of the drapery suggests the mechanical processes of Cubism. It was just such a vision that Zurbaran watched through the window of his cell—a vision that grew in misery as the memory of his misfortune warped.

Ribera, ten years younger, both sculptor and painter, lived in Naples. From the ten canvases in the Carvallo collection, *The Blind Sculptor* is the best example of Ribera's power. No other painter, not even Velasquez, succeeded better as a modeler of the human body. Notice the fine hands, the quiet face, and the sculptural firmness of the head. Except for one or two altar pieces, Ribera rarely sold his birthright. His special concern was rags and grit in the light of forging fires. Beggars and street boys with open mouths and decayed teeth played upon his vision like a revolting dream until they became an obsession from which there was no escape.

Valdes Leal, director of the Ecole des Beaux Arts in Seville during the middle of the seventeenth century, is known in Spanish criticism as the painter of death because he became famous for pictures painted for the municipal hospital. *The Assumption* from the Carvallo collection with its clear tonalities of blue, rose, and green sends one back to the colors of Titian. This picture is painted almost entirely without chiaroscuro and for this reason Valdes Leal is the precursor of Tiépolo and the eighteenth century school of painting in France.

With Valdes Leal's conception of the human face, its *esprit* exalted by faith, its theological science, its decorative essence, Spain's day was over. Philip V. forced yellow and rose silks and French wigs upon the austere Spanish salon, and the exhilaration of comfort completed the national exhaustion. For over one hun-

(Continued on page 92)

A SELF-PORTRAIT OF PETER PAUL RUBENS

BY FRANK E. WASHBURN FREUND

THE SELF-PORTRAIT REPRODUCED ON THE COVER OF THIS ISSUE OF INTERNATIONAL STUDIO IS A NEWLY DISCOVERED PAINTING OF THIS GREAT MASTER

THIS colorful little panel represents, as far as is known at present, the only self-portrait of Peter Paul Rubens outside a public gallery. Since, in characteristic contrast to Rembrandt, there are few self-portraits of Rubens in existence, this newly discovered painting, which was recently acquired by the gallery of P. Jackson Higgs from an English source, is of very great importance.

It shows Rubens at the age of about forty years and is painted with that flowing brush and rhythmical touch so characteristic of this great master. The flame of life itself seems to burn in the red of the background, shading off into beautiful cooler tones on the left. The touch of a great painter is seen in the bit of white against the red of the background and the brown of the coat. As the painting is absolutely untouched by any restoration and is in every way in the finest condition, it gives full insight into Rubens' method of work and his mastery of the brush. There is a feeling of great intimacy in the portrait, and the kindly eyes have something pensive in them. The wonderful dome of the forehead framed, as it were, most effectively by the hair on both temples, is not half-hidden underneath a large hat in this painting, as it is in nearly all his other self-portraits, and thus the spectator looks on the full measure of this great man.

In point of time and likeness, the well-known self-portrait of Rubens in the Uffizi is nearest to ours. It was done only about three years later. The Uffizi portrait also shows Rubens with his forehead bared and with a very similar beard, only the moustache is turned down at the ends, whilst in our portrait it is turned upward as if the artist, almost with a humorous and roguish touch, wanted to show that in spite of his forty years he was still a man of youth and dash. This impression is also suggested by the careless, somewhat Bohemian style of his hair. The Uffizi portrait is a three-quarter profile seen from the right, but ours shows Rubens almost *en face*, which adds considerably to its interest. Altogether, our portrait is the more intimate one whereas the one in the Uffizi, as well as all the others, is more ceremonial in character.

The earliest known self-portrait of Rubens is that in the Old Pinakothek in Munich, in which he appears as a young man of about thirty-two years of age with his first wife, Isabella Brant, at his side. They are both dressed in the sumptuous attire of the period; carefree, happy in each other, Isabella laying her hand on that of her bridegroom as if to show that they belong to each

other and the world well lost! As a matter of fact, a bower of brushwood shuts them out from the outside, but sweet flowers bloom at their feet. What a contrast in this idyll of a painter to the corresponding self-portrait of Rembrandt with his young first wife on his knee and the raised wine-glass in his hand. And yet, Rubens has always been considered as the man who, to quote Othello, loved not wisely but too well.

The next self-portrait of the master we find in his panel in the Pitti Gallery in Florence, depicting Dr. Justus Lipsius and his pupils. This must have been painted about four years prior to ours. In it Rubens, who is shown at the extreme left of the painting, looks thoughtfully in front of him towards the spectator. About ten years afterwards, the famous self-portrait in Windsor Castle with the large, half-turned-down hat was painted. The face, still smooth and firm and healthy in color in our portrait, shows, in the Windsor Castle one, many lines; the flesh has sagged considerably; the eyes have an almost sad and questioning expression as if they wanted to find out what all this striving was for. And the brave fight which the still upturned ends of the moustache and the proudly worn hat seem to keep up is not quite convincing: life, rich and happy as it had been for him, had done its work; and unsparing labor not only in his art but in other domains as well—was not Rubens also interested in political affairs?—had drawn sharp lines in this once so gracious and debonair face.

Almost ten years more pass, and the elderly man takes to himself a young wife, the beautiful Helene Fourment, and in his large painting in the Munich Old Pinakothek we see him walking with her in his garden. There is the famous pavilion in the garden, which is still standing today; everything is in bloom; Helene, in the most gorgeous dress, is the fairest of all the flowers. And he himself wears his large hat proudly, with a big feather decorating it. But, as if in self-irony, a peacock, the symbol of vanity, is shown in the foreground of the picture! Not quite ten years later we see him in his last self-portrait in the Vienna State Museum, a man of property; a knight and nobleman; a man, proudly keeping up appearances, but a man with tired eyes and a tired mind ready to exchange this life of the body and the passing hour for life eternal, of which he himself had seen glimpses in his wonderful landscapes. For in them the eternal forces—light and air and wind—weave a pattern of indelible beauty. In these landscapes Rubens had had a foretaste of eternity.

A WORKER IN WROUGHT IRON

BY ANNE WEBB KARNAGHAN

FRANK L. KORALEWSKY OF BOSTON HAS BROUGHT TO THE FUNDAMENTAL REQUIREMENTS OF HIS CRAFT, ARTISTIC FORMS THAT ARE PECULIARLY HIS OWN

ALTHOUGH the generations of the nineteenth century in both Europe and America contented themselves largely with grilles, fences, lighting fixtures, balconies and all architectural details done in cast-iron, this generation has not overlooked the decorative possibilities of wrought iron in construction. A revival of interest in wrought iron set in about 1890, and we have in our day seen the triumph of the more sympathetic hand wrought metal over its less artistic and less worthy rival.

Beautiful iron work always challenges attention, yet seldom do we inquire who the maker is or what artistic perceptions underlie its creation. There are many natural reasons for this indifference, the chief being that wrought iron is primarily an adjunct of architecture, and its function is to add utilitarian and decorative features to an architectural ensemble. There are, of course, many notable exceptions such as the household objects and armor of mediæval times and the lamps, hearth furniture, lighting fixtures, door knockers and even household furniture of our own day. But its chief function in Western Europe and America has always been as an architectural accompaniment. It became an important feature in

building during the Middle Ages, reaching its highest development in the Renaissance period. Architecture has determined its form of expression and imposed its limitations. Within these limits, however, wrought iron is capable of artistic expression akin to that of great painting and sculpture.

No work of art needs biographical data to commend it, yet a glimpse of the artist bringing an inspired piece into being will often enhance one's understanding of his work hitherto admired quite abstractly. It was my privilege recently to visit the workshop of Frank L. Koralewsky, the managing art-smith of the

Krasser Company of Boston, and to enjoy for a brief time the personality which lies behind much fine iron work to be seen in the educational and business institutions, churches, private homes and museums of America.

Above his desk hung a remarkably interesting and beautiful grille of adapted Italian Renaissance design, wrought for the interior of a home. However, it was not of the grille Mr. Koralewsky chose to talk, but of those things which most please him to do, things that grow spontaneously under his hand as marble is shaped beneath the hand of the sculptor. He placed a small jewel chest upon the



Courtesy of the Society of Arts and Crafts, Boston and New York
GEORGE G. BOOTH OF DETROIT OWNS THIS WHIMSICAL CLOCK



Courtesy of the Society of Arts and Crafts, Boston and New York
A JEWEL CASE OF ORIGINAL CONCEPTION

desk. Again it was not the base of the chest with Romanesque ornament applied to a gold-washed brass background that interested him, exquisitely executed as it was, but rather the top which was of original conception, design and execution.

This chest, so typical of Mr. Koralewsky's more intimate work, represents a little gnome with a two-prong fork busily digging into the mysterious mountain of rock on which he stands, while a raven who hid the treasure watches from a nearby tree. Mr. Koralewsky has caught in iron the optimism and vitality of the little gnome, the treachery of the raven and the mystery of the hidden treasure. The originality of the conception, its excellent composition and fine workmanship, place this chest beside pieces of similar type in more precious metals.



Courtesy of the Society of Arts and Crafts, Boston and New York
ANDIRONS DISTINGUISHED FOR THEIR GRACE

The same originality of perception is revealed in a small carved steel watch and chain made by Mr. Koralewsky in 1918. It is immediately appealing because of its texture and the arrangement and execution of its decoration, but this first appeal deepens when the artist interprets its symbolic design. On the back of the watch a worker at the anvil is forging a chain which Father Time is carrying away upon his shoulder. From the opposite side of the anvil a child approaches offering a new link, symbolizing the new year. This composition

is framed by a chain of twenty-four carved links encrusted with small gold centers and encircling the frame are sixty dots representing the passing minutes which make up each passing hour.

The side of the watch is ornamented with a series of



EACH OF THESE ANDIRONS IS SURMOUNTED BY A JOLLY GNOME, ONE WITH BELLWS AND THE OTHER WITH A POKER. THE LITTLE FIGURES ARE ALIVE AND HAPPY AND GIVE TO THESE FIREPLACE FURNISHINGS MARKED INDIVIDUALITY



A STEEL WATCH AND CHAIN, MADE BY MR. KORALEWSKY IN 1918, IS APPEALING BECAUSE OF ITS TEXTURE AND THE ARRANGEMENT OF ITS DECORATION. THE SIDE IS ORNAMENTED WITH SIX MEDALLIONS ILLUSTRATED HERE IN DETAIL

six small medallions with symbols for the three positive virtues and their corresponding negative virtues—the owl (wisdom); the ram (dullness); the bird (swiftly passing time); the snail (slow moving hours); the butterfly (happiness); the plodding horse (hard work). Signs of the zodiac encircle the face and the whole is surmounted by a delicately chiseled stem and chain ring. The chain was wrought from a single bar of metal with the links inlaid with gold, and was, according to Mr. Koralewsky, great fun to do because of its tax upon his skill. The watch was designed for his own use and, though I speak without authority, one may read the creed of the artist in it and in the two words *carpe diem* engraved on its back. It is the color of rich German silver slightly oxidized, an effect attained by the use of a fine grade of metal and by careful treatment and manipulation.

A clock herein illustrated was another flight of fancy which has crystallized into an object of great beauty. Delicate workmanship and whimsical imagination give grace and charm to the symbolic treatment of the passing of the hours, worked out more elaborately than was

possible within the small scope of the watch just considered. Around the edge of the face are wrought twenty-four interlacing rings, each containing a symbol for an hour of the day. "Some pass quickly, some slowly; some are fruitful, some barren," explained Mr. Koralewsky. Suitable symbols within the rings indicate these characteristics.

An hour glass winds the clock, and at its left is a carved figure of Morning setting forth on his journey filled with the vigor and anticipation of the new day, heralded by Chanticleer. The wings of time rush swiftly around the clock past the sun at high noon and on to evening where a weary traveler full of years rests upon his staff, guarded by an owl, symbol of wisdom.

Whenever an opportunity presents itself in his practical work of filling the public demand, this whimsical imagination finds expression. Two pairs of andirons herein illustrated show how it has been adapted to articles of such traditional types. Two little pages beside the glowing fire add piquant charm to the elaborately wrought tops of the first pair, especially distinguished

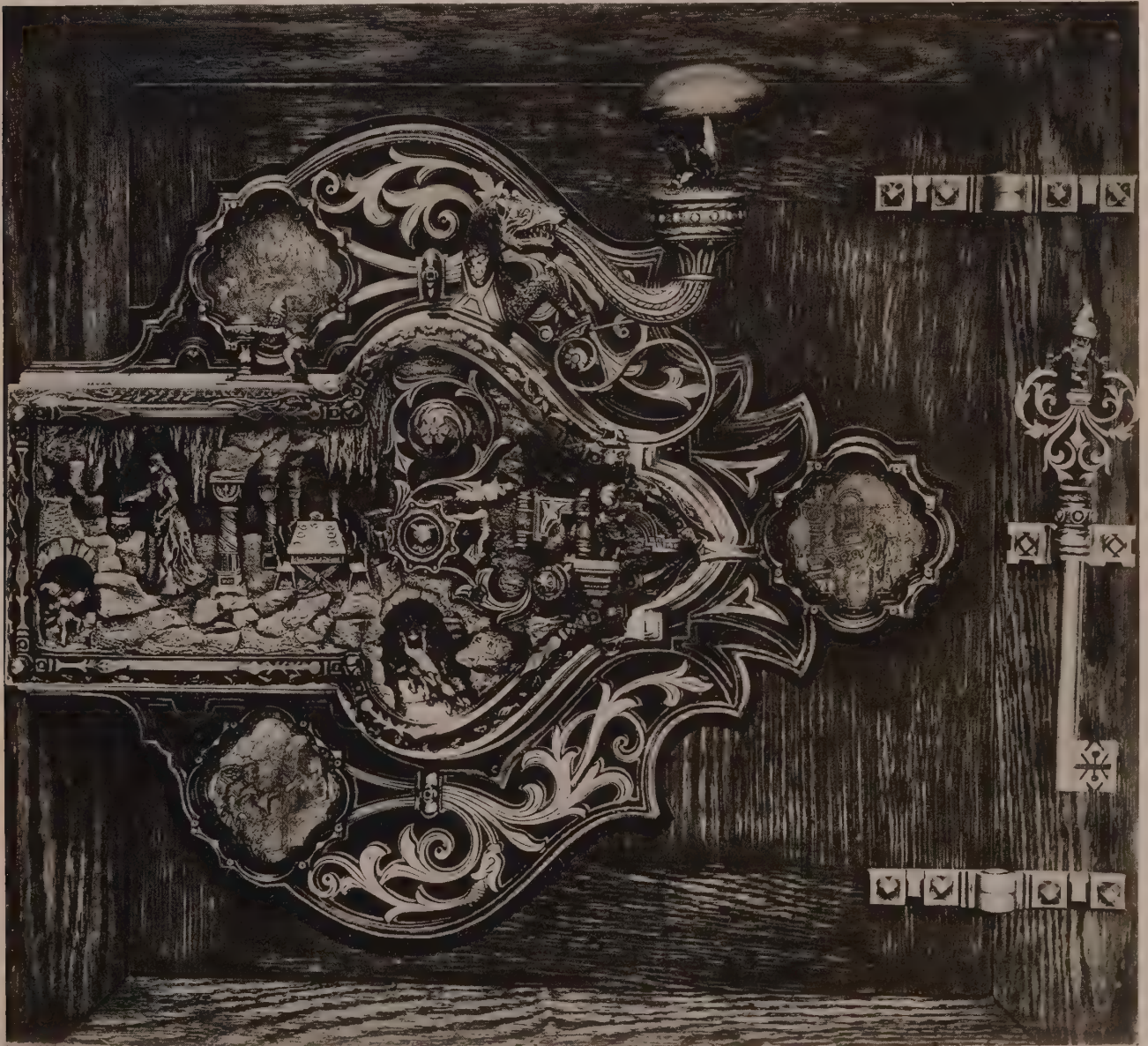
for its grace and proportions. In the second pair each andiron is surmounted by a jolly gnome, one with bellows and the other with a poker. The little figures in both pairs are extraordinarily alive and happy, giving these fireplace furnishings marked individuality and artistic interest.

In the more intimate and little known examples of Mr. Koralewsky's work, one finds something akin to mediæval Germany and to the far off days of the twilight of the gods, fantastic notes that make any close study of such pieces a sparkling adventure.

There are some who take exception to the adaptation of one art to another medium. In the hands of a less skilled worker it would be fatal. In Mr. Koralewsky's work there is never an attempt to conceal the metal. It is, rather, glorified by being carved into forms of such

artistic merit. These pieces created for his own pleasure are not only wholly satisfying as works of art, but they are immeasurably valuable in understanding his masterly handling of iron in more conventional forms.

Art according to him is first a native sympathy for a chosen medium and after that work, hard work, unstinted effort. Again and again he emphasized the necessity for work. Art is whimsical and its hours of inspiration are not bounded by an eight-hour day whether the medium be iron, clay, paint or marble. Six years went into the making of *Snow-white and the Seven Dwarfs*, his famous lock, now in the Chicago Art Institute, which won international recognition for him and a gold medal at the Panama Exposition. He has done no more beautiful work than his time-exacting locks and keys. A fairy story is often his subject for these and in trans-



Courtesy of the Society of Arts and Crafts, Boston and New York

SIX YEARS WENT INTO THE MAKING OF "SNOW-WHITE AND THE SEVEN DWARFS," THE FAMOUS TIME-EXACTING LOCK WHICH WON FOR MR. KORALEWSKY INTERNATIONAL RECOGNITION AND THE GOLD MEDAL AT THE PANAMA EXPOSITION

ferring from the written word to the metal, he has retained the whimsical mystery that is the essence of fairy lore.

He was born near the Baltic and was apprenticed at the age of fourteen to an art-smith in Stralsund, Germany, for whom he worked until he was eighteen. According to the custom, he was given at the end of his apprenticeship, the amount of metal he requested and was allowed a certain length of time in which to complete an original piece of work to be presented to his master for approval. No metal was to be left over and the amount allotted to him was deeply stamped, making it impossible to substitute other pieces, should any of the original be ruined. It was a test of his ability to estimate the necessary amount of metal required for a given piece of work, as well as his skill in handling it. His work was approved, doubtlessly commended, and he became a journeyman with the privilege of going about from place to place in Germany doing all kinds of iron work in various shops. Such was the expert training he had received when he came to America nearly thirty years ago. He became associated immediately with Frederick Krasser of Boston with whom he worked until Mr. Krasser's death in 1913. Since then he has been in charge of the Krasser Company.

His ability was early recognized by the Boston Society of Arts and Crafts through the award of the Society medal. It has always been this Society's policy to find and reward the best craftsmen in its organization, and such recognition coming when it did to Mr. Koralewsky was a source of great encouragement to him.

Many years of tireless effort have developed a technique that is impeccable and a degree of freedom in his methods of execution. He never makes a wax model nor does he copy designs or photographs exactly. The metal shapes itself as he works and he takes advantage of the delightful forms suggested, always keeping in mind the

final result he wishes to obtain. This method of work gives a spontaneity and a freedom that is characteristic of everything he does.

A candlestick in-the-making lay on his desk, an adaptation of a sixteenth century Flemish candlestick. Instead of the saints and apostles in the original, he has substituted the people of the sixteenth century—a dancer, a piper sitting on a keg, a candle-lighter and various other folk of the day. The modified design was

no stiff copy of a photograph but a living frieze of sixteenth century folk dancing and singing its way around the base of a church candlestick—still sixteenth century Flemish in spirit. The companion piece will depict a religious group of the same century and while it is yet only a flat sheet of Swedish iron it will undoubtedly possess the same vital qualities which pervade this completed piece.

Mr. Koralewsky's ability to give vitality to iron and to bring it into pleasing forms finds expression in more formal types as well, such as the Dudley Memorial Gate at Harvard; a gate for the Schofield Estate at Peterboro; the Georgian gates at Andover Academy; the screen in the Chapel of St. Martin of Tours in St. John the Divine; the hardware of St. Thomas', New York; the window



Courtesy of the F. Krasser Company
GARDEN GATE DESIGNED FOR THE CRANE ESTATE

grilles of Harris, Forbes Company, Boston; details in many private residences; representative pieces in leading museums,—to mention only a few at random.

In such work he adheres closely to the traditional functions of wrought iron. Each piece is adapted to its setting and the architectural and decorative features of the composition are so balanced as to give it both strength and beauty. The edges of the iron are clean cut. Color is used sparingly, the natural beauty of the finished iron being relied upon for decorative effect. Iron of the best grade handled by expert workmen is in little danger from oxidation, a feature that is receiving considerable attention from purchasers of wrought iron.

CAMBODIAN AND SIAMESE SCULPTURE

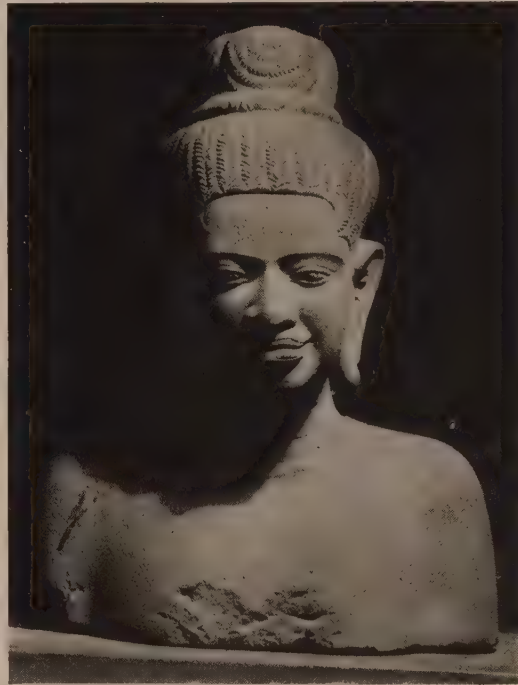
BY HELEN COMSTOCK

DERIVED FROM INDIAN SOURCES, THE ART OF THE THAI IN SIAM
AND THE KHMER IN CAMBODIA ATTAINED A STRONG INDIVIDUALITY

THE sculpture of ancient Cambodia and Siam is the product of an exuberant art tending toward refinement, delighting at times in caprice but always deferential to order, rich in invention and pledged to the service of a doctrine of negation. The pull in different directions seems to have been so balanced as to produce repose. These two neighbor arts, as the people themselves were neighbors if not friends, were alike given to a religion whose Way of Attainment was renunciation. Yet the art itself, being that of artisan members of the lower class, a dark-skinned race with a youthful delight in all that appealed to the senses, affirms the luxuriant beauty of tropical life.

Their religious system was formed by other members of the great Indian family and when the craftsmen came to carry out in stone or bronze the concepts of the theologians, they apotheosized their own people instead of evoking the more universal image of the Enlightened One which came from Gupta India or T'ang China.

The highly evolved sculptural motifs of



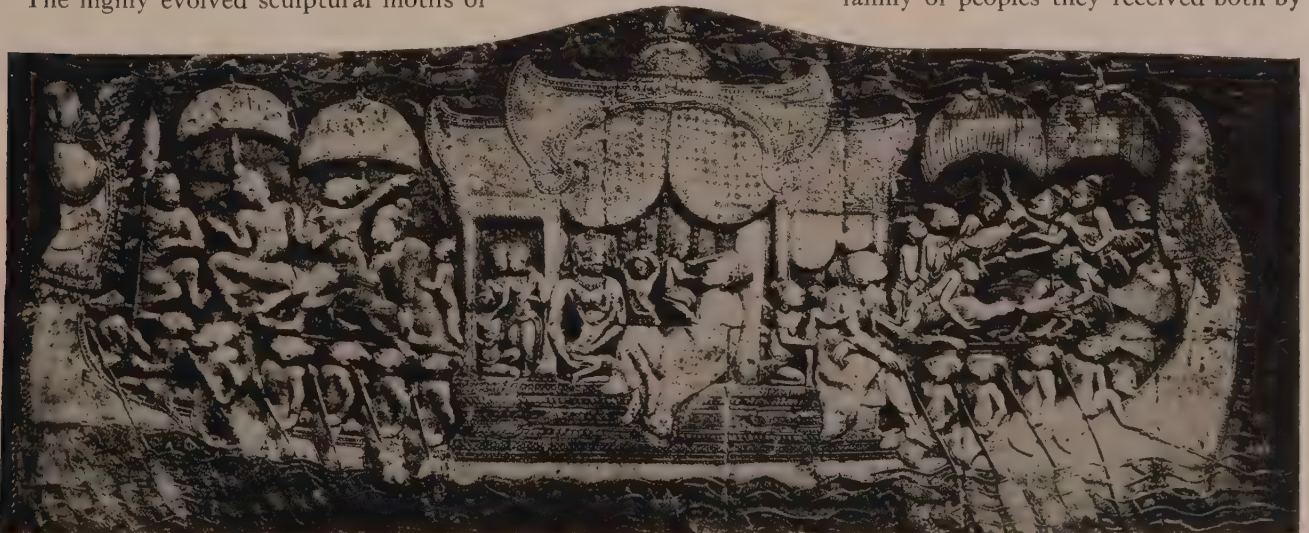
Courtesy of Yamanaka

KHMER BUDDHA, TENTH TO TWELFTH CENTURY

the palace city of Angkor-Thôm (the capital of the Khmer in Cambodia), and the myriad-peopled reliefs of Angkor Vat (the great temple) where the exiled Rama contends with his foes or rescues his lovely bride, show a teeming fecundity of ideas poured into pliant bodies and a profuse growth of foliated ornament. Although the Thai, as the Siamese call themselves to this day, have left no architectural miracle such as the Khmer at Angkor, their Buddhas that find a way in a thin stream to the west (for their export is forbidden) are as individual as the highly organized architectonics of the Khmer. As an achievement in the art of a people, the single figure of a

superb Thai Buddha, such as the Sawankolok-Sukothai empire produced in the northern Menam valley, is not unworthy of representing the Thai as the style of Angkor represents the Khmer in art.

Both the Thai and the Khmer had their art and their religion from India. As members of the Upper Indian family of peoples they received both by



From Fournereau's "Les Ruines Khmères"

A ROYAL BARK IS THE SUBJECT OF ONE OF THE RELIEFS ON THE WALLS OF THE CAMBODIAN TEMPLE OF ANGKOR VAT WHICH WAS BUILT ABOUT THE TWELFTH CENTURY OF OUR ERA. IT IS NEAR THE MODERN CITY OF SIAMREAP IN SIAM



Courtesy of Dr. Denman W. Ross

THE TYPICAL THAI STYLE IS SEEN IN THIS SIAMESE HEAD OF A BUDDHA, WITH ITS OVAL FACE, HOOKED NOSE, ARCHED BROWS, SLANTING EYES, AND THE LINE OF THE HAIR WHICH IS CURVED DOWN AT THE CENTER OF THE FOREHEAD

inheritance. Their art was founded on the Gupta style which in India lasted from the fourth to the seventh centuries. Within India herself the Gupta style was an art of reaction, of protest against the Hellenistic influence that had entered the Punjab with the armies of Alexander. Græco-Buddhist art was a strange and often beautiful hybrid in which the Greek or Eurasian sculptor, so much at home in clothing divinity with form, gave the first images to the new religion of Gautama. The formalism of the Græco-Buddhist style was necessarily not one of permanent vitality and

although the greater part of the Buddhist art of Asia was built upon it, a rebellion against its alien elements was inevitable.

The Greek influence had never penetrated east of India, to Burma, Siam, Cambodia or Java. Gupta art was not only the bulwark between them and the final eddies of Hellenism (that might have reached this far even as they penetrated to China through Turfan), but the Gupta style was also the foundation and inspiration of the art of the people of southeastern Asia. There are no Khmer monuments that show the relation



Courtesy of Dr. Denman W. Ross

THE TYPICAL KHMER HEAD IS BROAD, THE NOSE STRAIGHT, THE EYEBROWS STRAIGHT AND THE LINE OF THE HAIR IS ALSO STRAIGHT. THE MOUTH IS WIDE AND THE LIPS ARE SOMETIMES THICKER THAN THOSE OF THE HEAD SHOWN HERE

so closely as those of the Thai, but the Khmer was an older art and it is supposed that they had outgrown their Gupta beginnings by the time of their oldest existing monuments. India, having passed Buddhism over into the lands she colonized and also an art to give it form, relinquished both by the end of the seventh century, while for seven centuries longer that art flourished in the new countries and the religion has endured to this day.

There was always a friendly mingling of Brahmanism and Buddhism among the Upper Indian people and

while in Siam Buddhism came to prevail, the oldest monuments are Brahmanical. In Cambodia the art of the classic period was developed in a time when Brahmanism and Buddhism were of about equal power—the tenth century. Brahmanism, being the older, had for a longer period received the attention of Khmer sculptors and by the time Buddha came to join the company of Vishnu and Siva, which was done with complete harmony on both sides, a sculptural tradition had already been highly developed. The Khmer were also given to deifying their kings and made sculptures

which may have been in the nature of idealized portraits. This canonizing, so to speak, of their great monarchs was possibly the outcome of the establishing in the ninth century of a strong ruling house by Jayavarman III, the first king to make a united empire out of a number of quarreling principalities.

Another province of Khmer art, furthering the cause of a varied style, is occupied with the pictorial treatment of the great epics of the *Mahabharata* and the *Ramayana*. All of these elements had entered definitely into Khmer art before the august figure of Gautama and the many Buddhas and Bodhisattvas of the Mahayana (Great Vehicle) introduced themselves gently between Vishnu and Siva whom they eventually displaced. In visualizing the populous hierarchy of the Mahayana there may have been another incentive, or at least an excuse, for differentiation. Whatever the reason, it is evident on looking at a number of Khmer and Thai Buddhas that the latter have created the more definitely sustained ideal, this in spite of the fact that the stylistic refinements of the Khmer are as

pronounced in as marked degree as those of the Thai.

Outside the possible explanation of temperament being the cause, there was the additional fact that the creed of the Thai was that of the Hinayana, or Little Vehicle, which knew only Gautama and his six forerunners. This served to concentrate his attention to a greater degree. Then, too, his art grew up with Buddhism. The period of Brahmanism was that of the lower stages of Thai culture and by the time the art began to take form it was concerned with the new religion. These simplifications of the problem offered him fewer channels than the Khmer sculptor possessed but by a quite natural result they were worn deeper.

The Khmer head was broad, the chin square, the nose straight, the mouth full, the hair straight across the forehead, and the eyebrows, which were straight, were sometimes joined in a continuous line. While the lids were generally dropped when the Buddha was the subject, they were sometimes open as in the head that is shown here from Yamanaka. The typical Thai head is a long oval; the nose is hooked and rises to a



From Fournereau's "Les Ruines Khmères"

THE "RAMAYANA," AN INDIAN ODYSSEY, HAS INSPIRED MANY RELIEFS AT ANGKOR VAT. THIS IS CONCERNED WITH THE ADVENTURES OF THE APE, HANUMAN, WHO HELPED RAMA TO RESCUE HIS BRIDE



From Fournereau's "Les Ruines Khmères"

AN EPISODE FROM THE "RAMAYANA" IN THE GALLERIES OF ANGKOR VAT. HANUMAN LEADS THE ATTACK ON RAVANA, THE TEN-HEADED DEMON WHO HAS MADE A PRISONER OF RAMA'S WIFE, SITA

sharply defined ridge in the center; the eyebrows are arched and the hair is drawn down into a point in the center of the forehead. The lips, finer than with the Khmer, are curved into a baffling smile and are often surrounded with contour lines. While the Khmer head frequently shows a head-dress in which an ornamental fillet is drawn across the brow hiding the hair, the Thai arrangement generally showed that peculiar formation of small round lobes or spiky points. The *ushnisha*, or bump of wisdom, is treated as in Gupta art and this remarkable configuration of the skull of Gautama sometimes became, under their hand and from the influence of Burma, an exquisite, flame-like crown.

Between the Khmer and the Thai styles are countless combinations of the two. Wherever the warring Thai and Khmer came into contact in the Menam valley the result was not only conflict, but, so far as art was concerned, a unification. These combinations took so many forms according to the impulse of the individual sculptor that no analysis of them would be possible or profitable. There are two heads reproduced here which show a mingling of the two quite distinctive styles. One of them, a Khmer head of the fourteenth or fifteenth century in the Boston Museum, has the slanting eyes and thin lips that are the result of the infusion of the Thai. The head from Parish Watson is Siamese.

The long oval face and the treatment of the hair are structural points which establish the genesis; but the straight line of the hair, the manner in which the eyes are set in the head, the thick lips and straight nose suggest that they have been adopted from the Khmer.

The Khmer, at the time the Thai began to come down to any extent into the Menam valley, made peace with the Cham, their neighbors on the east, in order to hold their own against the newcomers on the west. They dominated the Thai from the seventh to the thirteenth centuries, but at that time the tables were turned and the Thai not only freed themselves but established their ascendancy. Their new capital at Ayuthia, in the center of the valley, not only was able to hold the Khmer in check but they actually made expeditions into the country of the Khmer and ravaged the city of Angkor-Thôm on several occasions.

The centuries of rivalry between the Thai and the Khmer seem to have stimulated art, if not by emulation, at least by the new contact, for after the fifteenth century both declined. Vitality was kept at a high point while conceptions were still in a state of flux and susceptible to new ideas. It was particularly at Lopburi, a city whose power was inaugurated in the ninth century and lasted until the thirteenth when it was supplanted by Ayuthia, that the Khmer influence was brought to bear upon the Thai. When Ayuthia rose to prominence a bewildering number of combinations were developed.

In the north the ancient cities of Sawankolok and

Sukothai were protected by their greater distance from the power that the highly perfected Khmer art was exercising in the center of the valley. In this region the Thai remained true to the Gupta origin of their art although they carried the Buddha type to an entirely

personal conclusion. In company with them was Pitsanulok where the national characteristics of the Thai are particularly well marked and in these three cities were created the Buddhas with the slender hooked nose, the delicately arched eyes, the finely chiseled lips with their strange smile, and the whole face a beautifully adjusted play of curving lines over a smooth, sparsely modeled surface.

As an example of the fecundity of invention possessed by the Khmer sculptor in the days of the great Angkor period (ninth to twelfth century), there are the amazing reliefs such as those of which portions of two are reproduced. A comparison is bound to suggest itself with the manner in which the Occidental artist has treated the subject of sculpture in relief and it is seen almost at once that these are neither like our low reliefs or high. In these the planes are flatter; there is slight tendency toward three dimensional roundness; the bodies do not stand out



From Fournereau's "Les Ruines Khmères"

SCULPTURAL ORNAMENT IN ONE OF THE TOWERS OF ANGKOR VAT

so far from the background and in this way the shadows, though strongly marked, take the effect of outline rather than of masses. The struggling bodies in Michaelangelo's *Battle of the Centaurs and Lapiths*, in the Casa Buonarroti in Florence, show the figures all but in the round, and so, to a somewhat less degree, did the metopes and the friezes of the ancient Greek temples.

The tendency toward a naturalistic treatment of the human form in European art resulted in a greater byplay of shadow, in a greater variety of tone. The Khmer system of raising the figure to a definite point beyond the background and keeping it rather flat produces an effect which depends more entirely upon its linear elements. A greater intricacy of design may be handled by the Khmer artist for this reason, and he, being unusually fertile in ideas, has made full use of his opportunity. His versions of the story of Rama from the *Ramayana* and of the battles of the Pandavas and the Kurus, which is the main theme of the voluminous *Mahabharata*, are crowded with a variety of incident which seems inexhaustible. There is no weary lagging behind a too ambitious theme; the sculptor's hand has followed nimbly after the poet's song. Rarely has there been expressed such an overwhelming amount of invention. In this it is like a much more primitive art.

There are stone carvings from the Mayan remains which give to an equal degree the impression of an inexhaustible creativeness, poured into stone as though it were the most plastic of materials. But in these the designs are heavier, less fanciful, less sophisticated, less orderly. The Khmer kept their exuberance and added grace; they knew how to work delicately and to achieve the monumental. In their refinement they are a long way from the primitive; in their freshness and vitality they are close to it.

Historically the Khmer can be seen only dimly; their descent has not yet been put into daylight by the anthropologists. Their rise, development, their fall are witnessed at Angkor-Thôm and Angkor Vat without being explained. No one knows how Angkor was built. The stone of the temple came from hills twenty-five miles away and the blocks are so large that the amount of human labor at the command

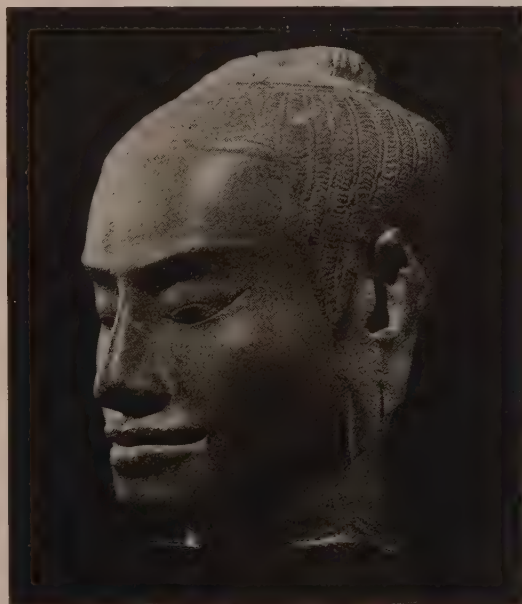


Courtesy of Parish-Watson

SIAMESE HEAD SHOWING KHMER INFLUENCE

the inscriptions in the temples than the Europeans themselves, whose presence there is announced in a book by Christoval de Jaque published in 1606. And yet only three centuries before this time a Chinese ambassador had visited the court of the Khmer—1296 to be exact—and had described it at the height of its magnificence. His description of the six gates of the city and of the Causeway of Giants obviously refer to Angkor-Thôm. Within three centuries that city was deserted and all memory of it was forgotten.

Although the Thai are known to have attacked the city in the flush of their hard won victory, the town had not been destroyed in warfare and it seemed that some other cause has driven the people away. No human remains are found, no evidence of war, or famine or earthquake. The inhabitants have left of their own accord, but what united them in so momentous a conclusion can only be guessed. It has been suggested that there may have been a series of earthquake disturbances which convinced these people that gods or demons had determined to destroy them. Such an idea would be sufficient to unite an Oriental people in the decision to abdicate. Assuming that the days of artistic vitality were over, for the most creative



Boston Museum of Fine Arts

KHMER HEAD SHOWING SIAMESE INFLUENCE



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Collection of Dr. Denman W. Ross

TWO HEADS OF SIVA. THE ONE AT THE LEFT, OF THE ELEVENTH CENTURY, IS IN THE COLLECTION WHICH DR. ROSS HAS GIVEN TO THE BOSTON MUSEUM. THE HEAD ON THE RIGHT, WHICH IS IN HIS PRIVATE COLLECTION, IS OF ABOUT 900 A.D.

period must have been around the tenth century, this would explain why the deserting populace was unable to do anything in the way of building anew.

All of the sculptures reproduced are of stone, a specialization resulting from the amount of available space and not from a lack of other material, for the bronzes are as important and as beautiful. While an interest in Cambodian and Siamese art has for some time flourished in Europe (the political connections of France have given her a particular opportunity) and there are a number of Japanese connoisseurs, there are only a few collections in America. The pieces assembled by Dr. Denman W. Ross of Harvard University for his private collection and the gifts which he had made to the Boston Museum form the most extensive group in this country. Sculptures in stone and bronze are in the Pennsylvania, Brooklyn and Metropolitan Museums.

The difficulty of securing examples has naturally kept the whole field remote from acquaintance. These people and their art have been exceedingly successful in eluding familiarity. When the Europeans almost two thousand years ago made the discovery that there was an inhab-

ited country east of the Ganges they called it Chryse, the Golden Isle, and as a tiny speck it so appears on a map according to Pomponius Mela in Bunbury's *History of Ancient Geography*. At first it was almost a fairy-land, a place whose existence was little more than a myth, but slowly the haze was lifted and geographically at least the country became known. The diminutive "island" of the Roman geographer gradually assumed the proportions of Southeastern Asia. Historically it is still seen only dimly and the smile of the Buddha of Siam seems the assertion of a prerogative to mystery which belonged to the Golden Isle.



Courtesy of Dikran G. Kelekian

KHMER HEAD OF THE BUDDHA, PAINTED BLACK

CLARENCE H. MACKAY'S GOTHIC TAPESTRIES

BY GEORGE LELAND HUNTER

FEATURES IN THESE PORTRAITS ARE EXPRESSED MASTERFULLY AND CONTRADICT
THE ASSERTION, COMMONLY MADE, THAT FACES IN TAPESTRIES ARE CHARACTERLESS

THE tapestry collection of Mr. Clarence H. Mackay is unique. It illustrates more different types magnificently than any other privately owned group of tapestries in the world. It is especially strong in Gothics. *King Arthur*, made at Paris in the fourteenth century; *Hector and Andromache*, made at Tournai in the middle of the fifteenth century; monumental *King David*, made at Brussels in the last quarter of the fifteenth century, are masterpieces of the first order. The three large panels from the Chateau de Chaumont, *Sunshine*, *Youth*, and *Music*, dazzle with their brilliance and rank at the head of Gothic country life tapestries.

The Beauvais tapestry works are represented by a set of six Italian Grotesques after Bérain, and a set of three Vasco da Gama tapestries after Lavallée-Poussin. The Gobelins are represented by a set of five Don Quixotes designed by Charles Coypel, and woven by Audran and Cozette who signed them.

It is commonly believed and often asserted that the faces in Gothic tapestries are weak and characterless. But there is certainly nothing weak or characterless about the two tapestry portraits illustrated in color in connection with this article. The features of both *King Arthur* and *King Priam* are strong and rugged, and the hair and beards are expressed masterfully.

Yet our illustrations, excellent though they are, reflect faintly the power and life of the tapestry originals. The black dots that shape the eyes and nose and beard of *Priam* and *Arthur*, represent but feebly the actual holes or slits placed by the weaver where they are most effective and accomplish the modeling.

Tapestry faces made without the free and skillful use of slits are flat and dull. Ancient tapestry faces whose slits have been sewed up by ignorant repairers, as is frequently the case, are also flat and dull. Modern tapestry faces are uniformly stupid.

The faces of *King Arthur* and *King Priam* are in almost perfect condition, and were woven by men who understood tapestry technique. Our illustrations suggest, even to the novice, the slits, and the hatchings and the ribs that give tapestry its power, and set it apart as an art different from and infinitely richer and more monumental than painting.

King Arthur is an extraordinary tapestry. Outside of the famous Apocalypse set at the Cathedral of Angers, it is the most important picture cloth that has survived from the fourteenth century. Fifteenth century tapestries are numerous, but fourteenth century tapestries

are rare. *King Arthur* is unique: it is the only French Gothic fourteenth century tapestry in private possession in the world.

Before the fourteenth century there were no great tapestries. Not until that century, in Paris and Arras, was the art of making picture tapestries perfected. Not until the fourteenth century did weavers learn how to employ slits and hatchings in contrast with ribs so as to give the necessary atmosphere and relief to their monumental textiles. They were aided in this by the strong line contrasts of their designs, and by the strong hue contrasts of their colors.

The design of the *King Arthur* tapestry is archaic. While the tapestry, like the Apocalypse set that it resembles in design and weave, was made at Paris in the last quarter of the fourteenth century, and while the elaborate architectural framework is of that period, many of the costume details are earlier. Evidently the designer felt that King Arthur being an ancient should look ancient. Instead of being clean-shaven in the style of the period, he wears a long beard and long hair in the style of a century earlier. The dagger that he holds in his left hand is like one in Mr. Mackay's armor collection from the early fourteenth century. The three crowns on his breast and on his pennant are the coat-of-arms traditionally assigned to King Arthur in mediæval manuscripts, as king of three countries—Brittany, England, and Scotland.

As the principal personage, King Arthur occupies the full height of the tapestry, while the subordinate personages occupy only half the height. This two-story arrangement for lesser scenes is paralleled in the Apocalypse set at Angers. The personages next Arthur are archbishops above, with crozier; and bishops below, with staff ending in shepherd's crook. The two personages at the left end of the tapestry are warriors with long cloaks over their armor. Originally they were probably matched by two warriors on the right.

The tapestry may have been made as one of a set picturing the Nine Preux, who were distinguished in the Middle Ages as the world's greatest heroes—three Jewish heroes, Joshua, David, Judas Maccabeus; three pagan heroes, Hector, Alexander, Caesar; three Christian heroes, Arthur, Charlemagne, Godfrey de Bouillon. From the sixteenth century we still have several more or less complete sets of Nine Preux tapestries made in France, probably at Felletin, but rough in design and weave when compared with the earlier sets.

The weave of the King Arthur tapestry is of remarkable excellence. By contrast of ribs and hatchings it develops the folds of robes and the surfaces of architecture, and with slits it outlines and models and enlivens faces and hair and architectural details. While differing greatly from the tapestry weaves of a century later, and lacking many of the refinements of the great late Gothic tapestries rich with gold, it has to an extraordinary degree the strength and directness which are apt to distinguish an early from a later period.

Hector was also one of the Nine Preux, but the tapestry before us of *Hector and Andromache* does not exalt him

the rest of the Trojan War series are of the period, with archaic dignity given to Priam by his flowing white beard. Here we see how men and women looked at the Court of the French Duke of Burgundy in 1460.

Here as in most Gothic tapestries the architectural framework is important. The two scenes are separated by a wall, and framed together by Gothic towers and flat arch. The towers like most of the external architecture in Gothic tapestries are small in scale as compared with the personages, showing the influence not only of manuscript illustrations but also and especially of the stage settings which were in use in the mediæval theatre.



All photographs courtesy of Clarence H. Mackay

FOURTEENTH CENTURY TAPESTRIES ARE RARE. THIS "KING ARTHUR" IS THE ONLY FRENCH GOTHIC FOURTEENTH CENTURY TAPESTRY IN PRIVATE POSSESSION IN THE WORLD AND IT IS OF EXCELLENT WEAVE

as such. This tapestry is one-fourth of one of the famous Trojan War series of twelve made at Tournai in the middle of the fifteenth century, of which there are four almost complete ones at Zamora in Spain, and numerous fragments from different sets elsewhere. Mr. Mackay's large fragment is in especially good condition, retaining both the French inscription at the top, and the Latin inscription at the bottom. The three fragments in the Victoria and Albert Museum have lost the French inscriptions which doubtlessly were a part of them.

The costumes of *Hector and Andromache* like those of

The story is dramatic and pathetic. In the upper scene Andromache with her two children kneels before Hector, begging him not to go out to battle on that day, because she has dreamed that if he does he will be killed. She is supported by Hector's mother Hecuba (heccuba), his sister Polyxena (polixene), his sister-in-law Helen of Troy (helene), and another woman who wipes tears from her left eye. Meanwhile Hector continues to don his armor, impatient and even indignant that women should try to keep him from doing his patriotic duty as the leader of the Trojan forces.



THIS PORTRAIT OF KING PRIAM IS FROM THE *Hector and Andromache* TAPESTRY IN THE MACKAY COLLECTION, ONE OF THE GOTHIC TROJAN WAR SERIES BASED ON FRENCH VERSE OF THE TWELFTH CENTURY



FROM PARIS IN THE LAST QUARTER OF THE FOURTEENTH CENTURY THE GOTHIC TAPESTRY, OF WHICH THIS HEAD OF KING ARTHUR IS A DETAIL, COMES DOWN TO US IN THE CLARENCE H. MACKAY COLLECTION

What the women cannot accomplish, Priam does. In the lower scene, Hector sits on his richly caparisoned horse, ready to start for the fray. Priam, with left hand upraised and with the air of conscious authority exercised without question for many years, forbids him. Hector looks resentful, but listens and obeys. Later in the day, however,—but that is another story.

The French inscription at the top of the tapestry reads in translation: "Andromache fearing the death of Hector, that in her dreams she had bewailed upon her knees, with great lamentation brought her children and besought him not to go out on that day. Despite which Hector had himself armed for battle, and mounted his horse. King Priam, because of the pity he felt for Andromache, made Hector turn back."

Oddly enough the Louvre has a series of fifteenth century color sketches which reproduce not only the designs of eight of the Trojan War tapestries, but also many of the French inscriptions. Among them is part of our inscription. These sketches have been claimed by French writers to be the original sketches made by the designer of the tapestries. That is impossible. The Louvre sketches are too bad. They are clearly degenerations from, instead of inspirations for, the tapestries. In other words, they are merely pictures of the tapestries made by a mediocre artist at a period long before photographs were available.

The story of the tapestry, *Hector and Andromache*, is very different from the story as told in the *Iliad*. Indeed, it was not taken from Homer at all, but from the *Roman de Troie* composed in the twelfth century by Benoit de Sainte Maure. Benoit, so he says, drew his facts not from Homer who lived centuries after the Trojan War, but from two contemporaries and eyewitnesses of the Trojan War. They were Dares a Trojan, and Dictys a Greek.

Benoit, however, was more interested in writing a

poem that would appeal to his audience, than in historical accuracy. The incidents of the Trojan War as they came to him he amplified and developed and up-to-dated completely. His *Roman de Troie* retains little but the names to make it Greek. In form and spirit it is entirely twelfth century French. It is just as much of a *chanson de geste* as the famous *Chanson de Roland*. Hector and Achilles and Helen and Andromache were transformed by Benoit into twelfth century French knights and ladies, and by the designer of the great Trojan War series into French knights and ladies of the fifteenth century, wearing the fashions of that period.

Who, it may be asked, was the designer? That we do not know. Probably it was some artist close to the Duke of Burgundy for whom the finest Gothic tapestries were created, or at least close to the author of the tapestries.

In the Gothic ages, the author of a set of tapestries was vastly more important than the designer. The author was not the painter who made the original sketches or executed the full-size cartoons. The author was the writer who composed the scenario and the inscriptions.

This was in accordance with the precedent set by illuminated manuscripts. The author, who composed the text and printed it in beautiful letters with his own hand, was vastly more important than the illustrator who, under the author's direction, painted the pictures. The author was the originator and the creator and the architect to whom credit for the book or the set of tapestries was allowed as a



"HECTOR AND ANDROMACHE" FROM THE TROJAN WAR SERIES

matter of course. While we do not know the name of the author of the Trojan War series, we do have his portrait. It appears on the last of the Trojan War tapestries at Zamora. Portraits like those in *Hector and Andromache* show an accurate eye and a skillful hand. The style is that of the school of Roger van der Weyden. Perhaps the cartoonist worked with him in his studio.

SPANISH ROOMS AND FURNITURE

BY HORACE WESLEY OTT

THE SPANISH INTERIOR IS ADMIRABLY QUALIFIED TO MEET MODERN REQUIREMENTS FOR LUXURIOUS AND COLORFUL SURROUNDINGS WITHOUT SACRIFICE OF ITS BEST TRADITIONS

CERTAIN architectural styles, however banal and routine they may be in our modern representation, do not *ipso facto* descend to the cheap and theatrical. A Georgian house, though it may miss the sensitiveness and refinement of the eighteenth century original, does not inevitably sicken the beholder to the point of nausea. Of all types the Spanish may most easily become an architectural farce. Nothing speaks more convincingly for its inherent vitality than the fact that, despite the recent sins committed in its name, it has assumed a permanent place in the architecture of America.

In any attempt to define the merits of an architectural style, it is necessary to select those examples in which the national characteristics by virtue of which it has survived are most clearly discernible. This eliminates at the outset the super-Spanish houses which disfigure the landscape to-day. For the most part, they are blatant attempts of the promoter and architect to give the maximum atmosphere to the dollar. Checkered shingles, a patterned stucco or one of exaggerated roughness, the whole vividly colored and set off with a thoroughly un-Spanish framework of foliage are some of the commonest features. Fortunately, most of them are so palpably bad that they condemn themselves—only the uninitiated can take them for anything but a travesty on good taste. The misfortune is that the potential beauty of a noble style is lost in the shoddy rendition.

We in America have a Spanish tradition in Florida, and of more importance, in the old missions of California. The first Spaniards to settle in this country came from Andalusia and they built their houses of plaster in the semi-Moorish fashion of Southern Spain. The incident has had the curious consequence that to-day we accept as the

only Spanish type one which is considered exotic by all Spain outside the boundaries of Andalusia.

From these as well as from certain derivatives in Mexico have come some excellent modern examples of Spanish Colonial architecture. But in the main our architects, believing that the water is clearest at the source of the spring, have gone back to Spain and have found their models in the provincial house and the Spanish palace. The rural type has given us some delightful small houses obviously not destined for the real estate mart. Occasionally we perceive in them a slight mitigation of the severity of their historical prototypes, but it is a question whether strict adherence to a simplicity imposed by the rigors of necessity

would not be a pose in our more luxurious age. To the Spanish palace we owe practically all of the more pretentious sort of Spanish dwellings built in Florida and California as well as throughout the country at the present time. In them there is apparent an even greater digression from the original models. Even to-day the Spaniards build blank-walled houses facing inward on



Courtesy of the New York Galleries

THE VARGUEÑO IS TRULY SPANISH FURNITURE. THIS LATE SIXTEENTH CENTURY EXAMPLE IS COVERED IN CORDOVAN LEATHER WITH PAINTED DECORATION AND MEDALLIONS IN NAILS. THE FRONT PANEL IS HINGED INSTEAD OF THE TOP AS IN A CHEST FROM WHICH IT IS EVOLVED



Courtesy of P. W. French and Company

THE CEILING IN THIS SPANISH ROOM IS ELABORATELY CARVED AND PAINTED IN THE MOORISH FASHION; THE WALLS ARE UNORNAMENTED WHITE PLASTER; THE FLOOR IS OF OLD TILE AND THE UNUSUAL FIREPLACE IS SURMOUNTED BY A HOOD

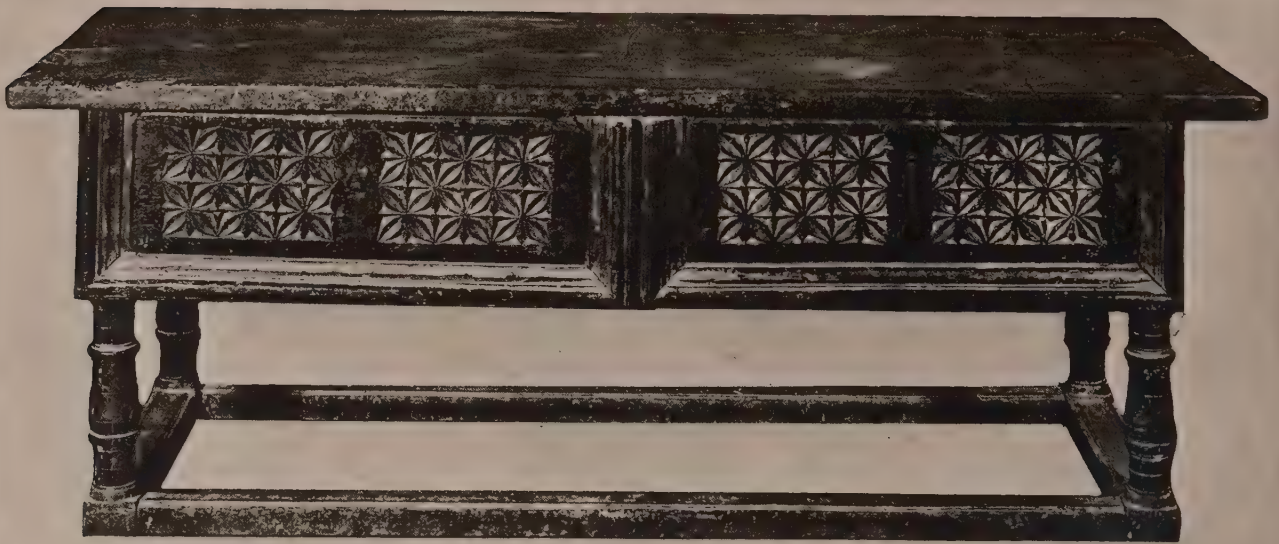
a patio, whereas modern architects in some notable instances have seen fit to dispense with one side of the square, thus leaving the patio exposed to view. As for settings some of the Spanish palaces in America are so magnificently situated that one must look long in Spain to find their equal. The house of Joshua S. Cosden with its view from the front portal looking through a tunnel out to sea, the great staircase by the water's edge and the overhanging balcony suggests the witchery of a fairy palace. If certain picturesque features have been overemphasized, a fault which results in so much beauty is easily forgiven.

The adaptability of Spanish architecture to all parts of the country is a debatable question not likely soon to be answered. Because the Spanish house was built to shut out the sun, it presupposes a subtropical climate and cannot ring quite true when the basic cause is lacking. Certainly the style is at home in the South and Southwest as nowhere else. Yet occasional exceptions seem seriously to undermine the rule. The Glenn Stewart house in Maryland, really more Spanish than Hispano-Moresque, is a notably successful example in the North. We shall leave the question unanswered

with the safe conclusion that the type requires very careful handling in a northern climate to make it appear indigenous.

The Spanish interior in America has been scarcely more successful than the exterior in escaping the abuses of ignorance and bad taste. It is likewise especially susceptible to over-picturesqueness and theatrical effect. A so-called Spanish room to-day may consist of anything from a few pieces of furniture set against four denuded whitewashed walls to a bizarre assemblage of polychrome saints, wrought iron gates, vargueños and lanterns all huddled together in the manner of a second-rate auction room. Whatever the Spanish interior may have been, think we, so much is a certainty; it must have been extremely ugly.

The conception of the Spanish interior as severe to the point of austerity is especially common in America at the present time. To be sure, many of them, especially those in the rural parts of Spain, were precisely that. But this simplicity becomes objectionable when it is applied to rooms so vast in scale and otherwise palatial that they call for the elaborate treatment which historically they would have received. In other words,



Courtesy of the New York Galleries

THE FURNITURE OF THE SPANISH HOUSEHOLD REFLECTS THE SEVERITY OR OPULENCE OF THE BACKGROUND FROM WHICH IT COMES. THIS HAND-CARVED WALNUT TABLE OF THE LATE SIXTEENTH CENTURY IS MARKED BY EXQUISITE SIMPLICITY

we place the interior of the Spanish provincial house in the Spanish palace and then wonder at the resultant incongruity.

It is possible that the historical interiors which one sees in Spain to-day are responsible for the misapplication. Time has dealt unkindly with many a one, leaving it poverty stricken and barren with only such furniture as may have survived or later been added in an unsuccessful attempt to recapture the past. Some of them, especially those in convents and monasteries, never were luxurious, and are now even less so than they were of yore. Yet not infrequently the visitor accepts them as entirely representative of the Spanish interior of the sixteenth century. The other extreme is marked by the room with the background of the sixteenth century, to which the owner, also a collector, has added furniture greatly in excess of the amount it originally contained. Finally, when we consider that the influx of French and Italian modes often resulted in a partial obliteration of old Spanish traditions, it is small wonder that we go astray in the attempt to picture to ourselves the original appearance of the interior.

After due allowance has been

made for the exaggerated gap caused by unauthentic restoration, old Spanish interiors still present great extremes of austerity and richness. The traditions of Spain call for an interior that is simple and straightforward and above all uncluttered with superfluous movables. Simple in construction it invariably is: a series of long narrow rooms very much alike, giving on a patio, with square-headed doors, small between the rooms, large on the patio. The windows are likewise square-headed, those looking to the street being much

smaller than those on the central court. But simplicity of construction and sumptuousness are not necessarily irreconcilable, and the Spanish palace, whereas it is never effeminate or ornate, is often positively regal.

Because of the organic similarity of all Spanish interiors, the differences are necessarily those of decorative treatment. We may, at the outset, mention numerous incorporated differences. First, the Spanish ceiling may vary from the simple one of plaster beamed with wood to those of pine constructed in three planes or even polygonal, elaborately carved, painted and gilded in the Moorish fashion. The walls are most fre-



Courtesy of P. W. French and Company

SPANISH CHAIR FROM THE SIXTEENTH CENTURY

quently of unornamented white plaster, but in the hands of the Plateresque workmen they may become enriched with intricately carved bands of plaster below the ceiling frieze and around the door and window openings.

In Christian houses the ornamental plaster work is invariably uncolored. The floor is usually of clay-colored tile, with bright insets, but in the palaces we find it entirely of colored tiles, or even of marble and mosaic.

Wood and brick were also used to some extent. The polychrome tile for wainscot, baseboard, window seats and stair risers, as well as for entire walls, adds to the sumptuousness of the interior.

Contributing almost more directly to the richness of the final effect and generally keeping pace with the structural elaborateness are the accessories—the velvets and damasks, the Flemish tapestries, oil paintings, Cordovan leathers, the canopies, embroideries, galloons and fringes, and other Moorish inheritances which were hung so effectively against the smooth white walls. Add to these the metal lamps, the iron grilles, the candlesticks and colorful rugs, and it is apparent that whatever the Spanish interior may have

been, it was certainly not invariably frigid and forbidding. If any doubt remains, let us look to the carved and gilded chandeliers of the sixteenth century which would unquestionably be out of place in any but a palatial room.

Although it cannot truthfully be said that Spanish furniture represents the highest achievement in skilled cabinetry, it is characterized by an honesty and robustness of construction which

commend it for modern use. Spain of the sixteenth century was a man's country, with few concessions made to womankind, and the furniture reflects the masculine vigor of a nation whose chief business in life was war. What it lacks in refinement and sophistication is more than offset by certain distinctive and unique features.

The Moorish influence, unmistakably apparent in all Spanish furniture, is revealed in the use of Cordovan leather, large decorative nail heads and ornamental iron work, and Oriental motifs, all of which make for a pleasantly exotic effect. A great deal of the charm of the Spanish cabinetry is due to this Oriental influence which is so happily grafted onto the Western forms that the union is never strange or alien. Although the



Courtesy of P. W. French and Company

TABLE SHOWING SPANISH TRADITION IN ITS GRILL WORK



Courtesy of P. W. French and Company

SPANISH CRAFTSMANSHIP FINDS ITS HIGHEST EXPRESSION IN A UNIQUE ALTAR FRONTAL OF THE SIXTEENTH CENTURY. THE PANEL ILLUSTRATED SHOWS THE DESIGN EMBROIDERED ON RED VELVET IN SILK AND GOLD THREADS



Courtesy of P. W. French and Company

PERIOD DECORATION HAS DESERVEDLY GONE INTO DISCARD, BUT THIS ILLUSTRATION SHOWS CONCLUSIVELY THAT THE SPIRIT OF A DECORATIVE STYLE CAN BE RECREATED WITHOUT IGNORING THE DEMANDS OF THE TWENTIETH CENTURY. IN THIS GREAT LIVING-ROOM OF A DUPLEX APARTMENT THE SPANISH TREATMENT IS ADAPTED TO MODERN REQUIREMENTS WITHOUT COMPROMISING THE EFFECT OF DIGNITY AND SIMPLICITY

carving is seldom as elaborate as in Italian furniture, it offers a pleasing variety of motifs, and the workmanship is excellent without being so carefully executed that it has lost all feeling of contact with the carver's tools.

The furniture of the Spanish household likewise reflects either the severity or opulence of the background. There are various sorts of chairs ranging from those covered in Cordovan leather and velvet, finished with galloon fringe and nails to the simple models entirely of wood or wood with rush seats of which every province had its special type. Chests were highly indispensable in the sixteenth century as they are even now in Spain. Those designed to hold silver and linen were frequently handsomely carved, and are especially prized to-day.

Perhaps the most truly Spanish of all the furniture we encounter is the *vargueño*. It was evolved from the chest: the front panel was hinged instead of the top, and the piece then placed on a trestle or table. When the interior was fitted with tiny drawers and compartments, usually miracles of beautiful workmanship in bone and gold combined with paint, the chest became known as a *vargueño* or cabinet. The fine one illustrated is mounted on a base in the form of a solid cupboard, and bears ornamental locks and pierced plaques of iron backed by red velvet. There were in addition innumerable stools, benches and tables all of which deserve more than casual mention.

Fortunately, the Spanish interior is not subject to the restrictions imposed by climate and locality which limit the applicability of Spanish architecture to all parts of the country. It is, of course, easiest to create a convincing Spanish room in a house of the same architecture since certain fundamentals of construction, as, for example, the placement of the rooms on the patio,

go far at the outset to give it authenticity. Yet, as is frequently the case, some of the most satisfying interiors are those for which the stage has not been too painstakingly set, those which bear the marks of contest and achieve interest because of obstacles successfully overcome. Certain it is, there is a sufficient num-

ber of excellent Spanish rooms to be found in houses of unlike architecture at least to entitle the style to our serious consideration. Furthermore, equally interesting English and Italian interiors existing in Spanish houses show that the suggestion has the merit of working both ways.

We have failed to mention the important twentieth century innovation, the apartment, and its suitability for Spanish decoration. In one sense at least the apartment is superior to any other sort of dwelling for the purpose, for in it any adherence to the architectural exterior is both unnecessary and impossible. In other words, we come upon it as so much neutral ground to be claimed by any historical period we fancy. But before

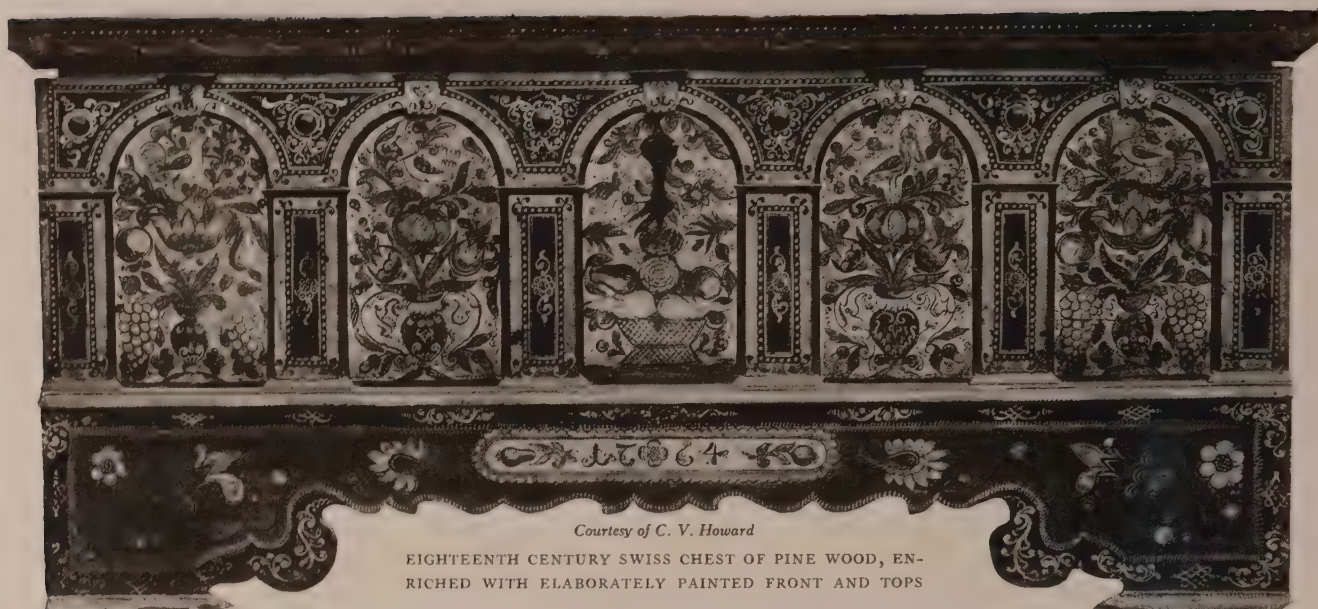


Courtesy of P. W. French and Company

SPANISH CHAIR COVERED WITH VELVET WITH GALLOON FRINGE

the time of the cooperative apartment it was exceedingly difficult if not futile to attempt a Spanish interior because of the attention to minute detail required to make it successful. The backgrounds were necessarily non-committal and it was impractical to remove the defect in a temporary abode. To-day there is no reason why the owner-tenant should not give the same care to the installation of a Spanish interior in the cooperative apartment he would give to his country house. And so any account of the finest work of the present would be incomplete if it were to ignore the Spanish palaces concealed in our towering apartment buildings.

Needless to say, we do not to-day conscientiously attempt to reproduce every single detail of the old Spanish interior. Period decoration has deservedly gone into the discard and will not likely be reclaimed.



Courtesy of C. V. Howard

EIGHTEENTH CENTURY SWISS CHEST OF PINE WOOD, ENRICHED WITH ELABORATELY PAINTED FRONT AND TOPS

THE TRADITION OF THE DOWER CHEST

BY EDWARD WENHAM

HUGE PORTMANTEAUX, WHICH ACCOMPANIED NOBLEMEN OF THE MIDDLE AGES ON THEIR JOURNEYS, WERE FORERUNNERS OF THE MARRIAGE CHEST OF LATER DAYS

FREQUENTLY we find that those things which were unheeded in the past have become valued possessions in the present. That one of those old oak chests, which today rests serenely in a hall or beneath a window, should be used as a traveling trunk would be regarded as the suggestion of a super-vandal.

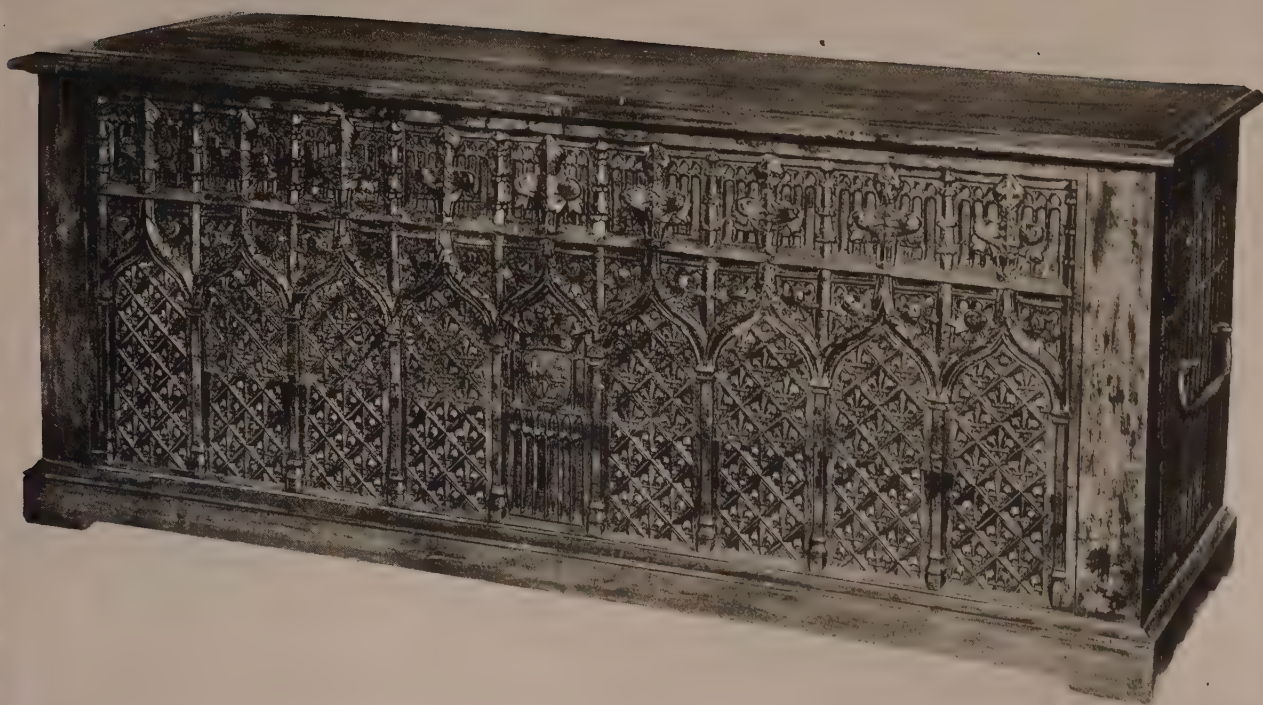
Actually, however, they constituted the wardrobe trunk of mediæval days, and were no unimportant part in that impedimenta which accompanied the nobles of the Middle Ages on their visits to neighboring castles. These huge receptacles, or portmanteaux, as they were sometimes known, were the forerunners of the dower chests of later periods. They were usually constructed of oak, although chestnut wood was occasionally used, and they were often covered with leather, upon which the coat-of-arms and other heraldic signs were emblazoned. In later years, feet were added to the chests and they became stationary pieces of furniture from which were derived the beautiful carved specimens produced in after periods.

Of the chests of early eras, the ecclesiastical and domestic are far more beautiful than those massive iron-bound coffers, which were the safety deposit vaults of our ancestors. Domestic chests, earlier than the Tudor period, are rarely met with, nor have any excelled in beauty the designs of Elizabethan times. Much that is delightful in the poetic charm of their romantic associations attaches to these old pieces, for

they were, in olden days, the bridal or marriage chest, usually containing the store of household linen which the young bride took to her husband. Thus passing from mother to daughter, they became heirlooms remaining among the treasured possessions of the household. Always there is a distinct architectural feeling apparent in these examples of early cabinet making, this frequently following the prevailing mode of the oak interiors.

From early times the dower chest made its appeal to all countries of Europe, and was brought to America by the first settlers. Probably the earliest form known in this country was the ship chests, which were used by the first arrivals here as receptacles in which they transported their belongings. Bridal chests, however, were among the first pieces of early colonial furniture constructed by the settlers, for in addition to their utility in the simple homes, they represented a tradition of that Old Land whence the pioneers came.

One particularly fine example of an early American chest, characteristic of the Elizabethan and Jacobean epoch, is in the private collection of Mr. and Mrs. Morgan G. Bulkley of Hartford, Connecticut. The entire construction of this specimen follows the design of the English prototype, the joints being made with mortise and tenon. In many of the early New York dower chests, the Dutch influence is very defined; nor is the carving, in these instances, of that type adopted by the English, although for some time the Flemish



Courtesy of the American Art Association

THE FRENCH GOTHIC MARRIAGE CHEST IS OF AESTHETIC AND ELABORATE DESIGN. IT IS OCCASIONALLY FOUND IN WALNUT, CARVED WITH FENESTRAL COMPARTMENTS AND ENRICHED WITH FLEUR-DE-LIS LATTICE WORK AS ILLUSTRATED HERE



Courtesy of the Tiffany Studios

OAK CHESTS OF THE EARLY SIXTEENTH CENTURY WERE MASSIVE AND UNGAINLY STRUCTURES, BOUND WITH IRON-STRAPPED BANDS AND FITTED WITH A PONDEROUS LOCK. THE ONLY DECORATION APPEARED ON THE FRONT FEET



Courtesy of the Brooklyn Museum

EXAMPLES OF EARLY CHESTS ARE FOUND WITHIN THE PRECINCTS OF ECCLESIASTICAL EDIFICES. THIS ANCIENT NORWEGIAN CHEST, PROBABLY OF SUCH ORIGIN, IS CARVED AND PAINTED WITH BIBLICAL SUBJECTS IN TWO PANELS



Courtesy of B. Altman and Company

FOLLOWING THE STYLES OF OAK INTERIORS, JACOBAN CHESTS ASSUMED MASSIVE CARVED PILASTERS. PANELS INLAID WITH VARI-COLORED WOODS FREQUENTLY TAKE THE FORM OF FOLIATED DESIGN SEEN IN THIS CHEST



Courtesy of P. W. French and Company

FRENCH SIXTEENTH CENTURY RENAISSANCE CHESTS EXCELLED ALL OTHERS IN BEAUTY OF DESIGN AND ELABORATION OF CARVING WITH WHICH THE FRONT AND ENDS WERE ENRICHED. RARELY ARE THEY FOUND WITH NICHES

and Dutch Renaissance impressed itself on English art.

Possibly the most decorative type is the simple pine wood structure found in the small farmhouses in Switzerland. These, to the simple Swiss peasantry, represent a tradition which is still upheld, and the beautiful yet elementary design often added to the front and top indicates a real if untutored artistry. This decorative painting frequently appears on the Swiss furniture of the eighteenth century, the same motif being carried out upon all the larger pieces of furniture in a room. While the colors used are oftentimes of a brilliant nature, they are so delicately blended as to avoid any approach to gaudiness, and as an addition to a modern home, lend that touch of color which, like flowers, radiates brightness.

Similar effects were obtained by the Pennsylvania colonists in the painted panels of the marriage chests which were then in use. The decorative designs adapted to these earlier American chests show consid-

erably more variety than appeared in those of Switzerland. Thus we find the panels of the colonial chest painted to resemble the inlay of the English Jacobean as well as the Moresque designs which are found in the decorations on Spanish dowry chests.

The most elaborate chest, both from the point of view of decoration and construction, was the semi-Moresque of the Spanish fifteenth century. Fitted with numerous drawers and shutters, they form a combination dowry chest and cabinet which is beautified by painted subjects of a more or less bizarre motif in which brilliant colors were freely used. It is supposed that some of those massive iron-bound chests found in England, many of which contain secret receptacles with hidden springs, are relics of the Spanish Armada, and much may be advanced in support of this contention. In many of the specimens the mechanical complexity is too intricate for the work of early English locksmiths.



END PANEL OF CHEST ILLUSTRATED ABOVE



All photographs courtesy of the Pennsylvania Museum

MADONNA BY DOMENICO BECCAFUMI (1486-1551) LOANED BY ARTHUR H. LEA TO THE PENNSYLVANIA MUSEUM

PAINTINGS FROM THE LEA COLLECTION

These three paintings are from a collection formed by Dr. Isaac Lea of Philadelphia in 1852. There are nearly two hundred paintings in the collection, and these, now divided among his six heirs, have been reassembled at the Pennsylvania Museum where they will remain on exhibition during the summer. Another painting from the group, "David with the Head of Goliath," by Matteo Roselli, was reproduced in the July number of International Studio



"ALEXANDER AND THE FAMILY OF DARIUS," WHICH IS LENT BY FRANCIS CAREY LEA, IS, ALTHOUGH ONLY A COPY OF THE GREAT DECORATION BY VERONESE IN THE NATIONAL GALLERY IN LONDON, ONE OF THE IMPORTANT MEMBERS OF THE LEA COLLECTION. THIS IS AT LEAST TWO HUNDRED YEARS OLD AND BESIDES BEING A FINE WORK HAS THE ESPECIAL INTEREST OF STRIKING THE KEYNOTE OF THE PAINTINGS OF DR. LEA'S SELECTION. DR. LEA FAVORED THE LATER ITALIAN AND FLEMISH PAINTERS SO THAT HIS COLLECTION IS A MONUMENT TO A STYLE THAT IS OUTLIVING A TEMPORARY DISFAVOR—THE BAROQUE. VERONESE, AS ONE OF THE FORERUNNERS OF THE BAROQUE, HAD ALL OF ITS EXUBERANT VITALITY. TITIAN CALLED HIM "THE ORNAMENT OF VENETIAN PAINTING"



ONE OF TWO LARGE HARBOR SCENES LENT BY VAN ANTWERP LEA AND FRANCIS CAREY LEA. THIS IS THE WORK OF ANDREA LUCATELLI (1660-1751) OR FRANCESCO ZUCCHARELLI (1702-1788), BOTH FOLLOWERS OF CLAUDE LORRAINE, EXCELLING, AS HE DID, IN SUMPTUOUS ATMOSPHERIC EFFECTS. THEY DID NOT, HOWEVER, ALLOW THE SOFTENING INFLUENCE OF ATMOSPHERE TO DIMINISH THEIR PRECISION OF LINE IN THE MANNER OF THEIR NINETEENTH CENTURY DESCENDANTS. THEY PRESERVED A BEAUTIFUL ACCURACY OF DRAUGHTSMANSHIP IN THE RENDERING OF ARCHITECTURAL DETAIL. THE MANNER IN WHICH THE SAILS AND THE RIGGING OF THE THREE SHIPS IN THE PRESENT PICTURE ARE NOTED SHOULD ATTRACT THE INTEREST OF THE SHIP MODEL EXPERTS

THE REALISM OF H. E. SCHNAKENBERG

BY MARGARET BREUNING

THIS YOUNG PAINTER SHOWS HIMSELF ABLE TO LOOK QUITE DIRECTLY AT
THE WORLD ABOUT HIM AND FIND IN IT STIMULUS TO ÆSTHETIC EMOTION

FOR people who like their art safely labelled before they feel at liberty to enjoy it, one might affix any number of descriptive terms to the art work of H. E. Schnakenberg. One might easily label it modern, or again, realistic. The difficulty, of course, would be that each individual who reads the labels would interpret them differently so that there would be no general significance in them at all.

Mr. Schnakenberg is a young artist. He is modern in the sense that he is of his time and belongs to contemporary art. But he also belongs to much that has gone before. If there is an impression that one gains from a casual survey of his work it is that it has roots nourished in the great traditions of art while it is in itself a personal modern form of art expression.

There are, too, so many connotations in the mind of the public as to the word modern that one decries it as a label. It necessitates some sort of sub-label or insert X, explaining that this artist is neither a Fauve nor a theorist nor a member of any school, but is merely an artist working in the terms of his individual endowment with material drawn from contemporary life which surrounds him.

Realistic, too, would need much definition. Realism seems to be something commonly regarded as halfway between a photograph and a novel by Dostoevsky. Doubtless the whole trouble is in the attempt to confine æsthetic experience or artistic procedure to hard and fast terms. It is as sensible as the Red Queen's question to Alice, "What is the French for Fiddle-de-dee?" Well, the English for it is no better and means no more; yet we attach immense importance to such classifications and feel quite easy when one has been effected.

Mr. Schnakenberg is a realist. Yet his work is quite as removed from literalism as it is from romance. He appears to have the artist's innocence of vision to which the world appears astonishing. He attempts to share this vision with us in his landscapes. There is an intensity of conviction in this attempt to form an *entente cordiale* with the observer and it takes one by surprise. Eyes are

so seldom used to see things as they are that it is amazing to be made to share in the poignancy of this experience. We are made to see the world for the first time. One recalls the story of the blind man who was miraculously endowed with sight after a long lifetime of darkness. He described his new experience of the world about him as seeing "men, like trees walking." It is something of this freshness to impressions, to perceptions of significant relations in the objective world, that has long marked the work of this artist.

The experience, however, is an æsthetic one. The vision is of color, of line, of light, of space, all of which are inte-

grated into a harmonious unity. There is no attempt to add any extraneous allurements of story or romantic detail. The artist is personal in his vision, in his elimination of the unessential details, and in his organization of material into one complete plastic design.

In his earlier work there was self-abnegation, a complete detachment in Mr. Schnakenberg's work that made it, perhaps, rather cold and severe. In his recent work there is no more adventitious ornament. Concentration is placed on just the details of landscape that will furnish the needed elements for fusion into a significant expression in his chosen medium of oil paint.

But in these later canvases, such as the *Pine Tree* or



Courtesy of Mr. and Mrs. Fillmore Hyde

A PORTRAIT OF MRS. FILLMORE HYDE REVEALS EXPRESSIVE LINE



Courtesy of Miss Margaret Douglass

IN "WINDOW" MR. SCHNAKENBERG'S ABSORPTION IN FORM IS FELT FULLY. THERE IS ALWAYS THE PERSONAL ACCENT THAT INFORMS IT WITH SOMETHING DISTINCTIVE IN CHARACTER AND EXPRESSION

Manchester, Vermont, shown here, there is an interpretation of natural forms in terms of human experience that imbue them with significance. One recognizes in these paintings certain qualities of the artist's mind that influenced him in the selection of these particular forms, in the manner of their organization, in the choice of palette and handling. Or one might put the matter another way and say that the style of the artist is more thoroughly developed in these canvases than in earlier ones, since it is the character of the man in the last

analysis, rather than his training of hand or eye, which determines the lasting quality of his work.

These landscapes reveal Mr. Schnakenberg's approach to his work, both in his elimination of material that will not go into paint and in his seizing of the very essence of the landscape and rendering it through simplification of natural forms and concentration of these essentials into an entity that has much of epic dignity and moving beauty. One realizes clearly, on analysis of these canvases, how subtle relations of details have contributed to



Courtesy of Charles L. Tarver

THIS LATER CANVAS, "PINE TREE," INTERPRETS NATURAL FORMS IN TERMS OF HUMAN EXPERIENCE THAT IMBUE THEM WITH SIGNIFICANCE. THE STYLE OF THE ARTIST APPEARS TO BE MORE THOROUGHLY DEVELOPED



Courtesy of Allan Bond

SOMETHING OF THE MYSTERY OF THE STRANGE RELATION OF THE PERMANENT AND IMPERMANENT THAT BAF-
FLES AND FASCINATES US IN EVERY APPROACH TO NATURE IS FELT IN THIS STUDY OF "MANCHESTER, VERMONT"

this unity and harmony; but the pleasure derived from contemplating the painting arises in large measure from the complete fusion of all these elements in an aspect of nature that has been re-created into a new and thrilling experience through the medium of paint. It becomes a separate objective entity in which to rejoice; a translation of forms in space by terms that endow them with new interest and with new significance.

Simplicity of design, directness, sincerity, and restraint all contribute to the impression in these canvases of ineluctable forces of growth and decay, of the changing phenomena of the face of nature, of the unchanging natural forces that lie beneath it, of something of the mystery of the strange relation of the permanent and impermanent that baffles and fascinates us in every approach to nature. This is conveyed with intensity and no small degree of power to reveal the individual quality which gives each place its peculiar character and contributes both to visual enjoyment and æsthetic reaction in landscape painting at all times.

There is, too, more warmth in recent paintings. In general Mr. Schnakenberg's palette is restricted to cool, clear tones. He resorts to no violence of oppositions, no theatrical coups, no splashes of vivid colors to set up emotional thrills. He appears to have no ardor at all for mere chromatic eloquence. Yet his synthesis of color is harmonious. His range may be limited, but his color is so integrated in his design that his landscapes have a fine unity of texture which even a note of added color could easily destroy.

Since this artist is young and is pleased to make haste slowly in his artistic career, many people feel that his palette will grow warmer and that his interest in color will gradually increase. The artist, himself, does not think that this is his logical development, nor do I. The

choice of a palette and of subject matter indicates traits of mind and character. If there are a certain detachment and coldness in some of Mr. Schnakenberg's work, they may be due to a fund of reserve in his own nature. It is not that he lacks æsthetic emotion, but that it is not of a flamboyant variety and does not necessitate a crash of color to express it. One suspects that his preoccupation is

with form in its spatial relations and that anything that assists him to build up form is a matter of intense importance but not by any means an end in itself.

In many of his canvases of flower studies, such as *Snapdragon*, there is richness of color in the crisp spikes of gay blossoms as well as a lushness of leaf and stem that reveals the prodigality of their growth and flowering. But this is a lyrical note, a lavishness of swift and poignant beauty, that must be recorded in sensuous splendor in one emotional key. It is the quintessence of transient beauty seized in its apogee and translated by color and design into something intransient and ineffably lovely. But in a large canvas with all its intricacies of relations and its problems of organization one does not expect this lyric note.



Courtesy of E. M. Tallman

THERE IS RICH COLORING IN THE CRISP SPIKES OF "SNAPDRAGON"

In the still lifes by Mr. Schnakenberg, his absorption in form is felt as fully as in the larger paintings. But there is a further element of interest in the delightful paintings of surfaces in these still lifes. Things are round and square, soft and hard; the mullein plant's leaves are a sort of prickly velvet; the pear's cheek is waxy and the satiny crispness of the peony's leaves stimulates our tactile sense as well as our visual perception. There is a delight in these sensuous suggestions of the individual character of things as well as pleasure in their vigor of dynamic relations and the robustness of their solid forms. One longs with the child's violence of adventuring to touch and feel these surfaces, to prove whether

they feel smooth or fuzzy, deliciously cool or irritatingly rough—so real do they appear as one looks at them.

And all of these many forms and textures are incorporated in plastic designs where line, mass and color are all taken into account and the result is an harmonious synthesis of all these elements in three-dimensional composition where, however much the emphasis may be on structure, there is always the personal accent that informs it with something distinctive in character and expression and gives it vitality of its own.

The seriousness and solidity of this spatial composition are apparent in the slightest of these still lifes, however amusing their trivial objects may appear or how apparently casual their arrangement. No one of the landscapes is more bathed in air or has more depth of recession, more sense of careful breaking up of the planes of light, than these groupings of chairs and tables with their scattering of books and bibelots. Each of these random objects stands out from the other in freedom and absolute voluminous solidity.

In his portraiture Mr. Schnakenberg reveals discipline and training in his draughtsmanship. His line is strong and expressive, yet it is not insistent but usually merges with light and color in his building up of form. In some of his portraits the line is felt to be a little hard and incisive, yet it never lacks distinction. In the placing of the figures there is a fine relation between them and the boundaries imposed by the frame, while the depth of spatial composition gives the figures a remarkable sense of vitality and unusual plastic strength.

In these portraits there is nothing over-decorative or confusing in detail. There is a concentration on the personality of the sitters which gives them an objective reality to which the color of dress or accessories lends har-

mony, but do not divert from the essential quality of the personality portrayed. There is, too, in the whole arrangement of each portrait a feeling for space-filling that often results in an actual beauty of sequences which lends much interest to the picture.

Mr. Schnakenberg's water-colors (for they cannot be omitted from even a brief consideration of his work) have something of the same austerity and detachedness of approach as his oil paintings; yet their greater fluency and warmer color give them a special character. They reveal the same absorption, the same intensity of conviction, the same power to invest realistic statement with personal expression and to lend to the most simplified selection of natural forms something of large significance.

In both mediums the artist reveals himself as realist. That is, he shows himself able to look quite directly at the world about him and find stimulus to æsthetic emotion without any adventitious literary

associations or dramatic settings of time and place. He has also an ability to select, simplify, and organize these observed natural forms and to translate

them through his medium into new visions. There is such sincerity and conviction also in this work that we are made to share, at least in some degree, the artist's emotion before the complex of line and color, form and light that make up the world about us and to appreciate his sensitive vision that perceives the subtle relations of all these elements in the most ordinary experiences of every-day life in which he lives. He perceives that beauty and significance are born in the kaleidoscope of changing relations. Out of a hundred possible combinations one is unalterably right. Such an artist as Mr. Schnakenberg finds his most absorbing subjects among quite simple themes, and he gives to them distinction.



Courtesy of F. Valentine Dudensing

SIMPLICITY OF DESIGN MARKS THIS DECORATIVE PANEL, "FLORA"



All photographs courtesy of the National Museum of Naples

IN THIS FRESCO FROM PÆSTUM THE SAMNITE WARRIOR IS REPRESENTED AS LIVING IN THAT MOMENT WHEN WITH HIS COMPANIONS HE CONVEYED HOME THE SPOILS OF THE ENEMY. THE ENEMY'S COSTUME HANGS FROM THE SPEAR

ANTIQUE ITALIAN TOMB PAINTINGS

BY ALMA REED

THE LIFE OF ANCIENT PEOPLES OF ITALY IS ILLUSTRATED IN FRESCOS, FURNITURE, AND ART OBJECTS FOUND IN OLD TOMBS WHICH ARE AROUSING ARCHÆOLOGICAL INTEREST

WE owe three-quarters of the combined world collections of ancient coins, ceramics, jewelry and iridescent glass, and the major portion of the earliest frescoes, to antiquity's concept of after-life realism. The belief that the dead had need not of a tomb, but of a house—one built to satisfy both material requirements and a sense of beauty—explains why archæology has been able to reclaim from the soil the vast treasure of the museums.

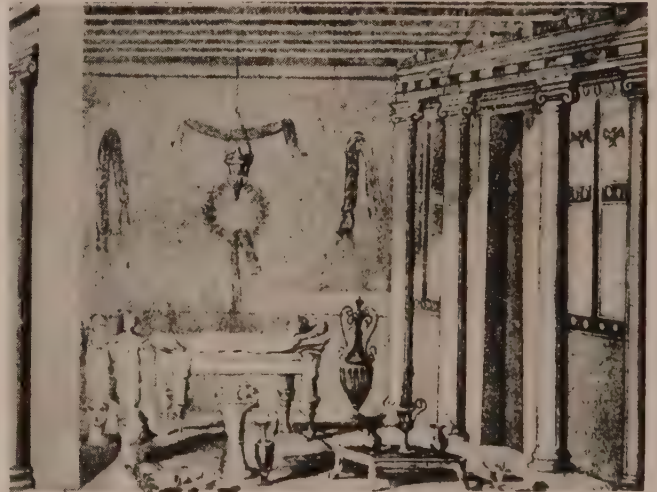
The dominance of this idea in the ancient world was recently pointed out to me by Dr. Vittorio Macchioro of the Royal University of Naples, noted archæologist and authority on the history of religions. "Antiquity," according to the Italian scholar, "did not recognize any great difference between the now and the hereafter. Life was regarded as a model and guarantee of immortality, and immortality as a reflection and continuation of life. Between the two states there was death, yes, but only as an instant cataclysm, after which life recovered all that pertained to it,—air, food, wealth, beauty,—more bounteously than in actual life, but not diverse

in kind. The voices of the East and the West joined in an affirmation of life, a negation of death. The mausoleum of the Pharaohs, rising giant-like on the desert, and the most humble cottage-tomb of a Sicilian necropolis, were monuments to the profession of a single faith, which is explained by this declaration: 'Death does not exist! Only life is real!'

In the light of such an attempt to vest death with the habiliment of life, to nullify and stifle it under the weight of an endless existence, it is easy to understand how the abodes of the departed became equally important with those of the living. Death's victim might lie cold and still, but only for a moment. Immediately after, he would begin to eat, to dance, to make merry with old friends. Virgil, expressing the general belief, describes a scene in the Elysian Fields where "rival athletes train their practised limbs and feats of strength compare" while others, "tread the measured dance and join the song's sweet strain." Plato pictures a highly developed social scheme beyond the grave. The happy shades banquet, play the lyre, and engage in debate.



THE LOST TOMBS OF CANOSA ARE UNSURPASSED FOR ELEGANCE OF CONSTRUCTION AND EQUIPMENT AND FOR THEIR SIMILARITY TO THE APULIAN DWELLINGS OF THE EARLY PART OF THE THIRD CENTURY B.C. THEY FOLLOW THE PLAN OF HOUSES WITH REMARKABLE ACCURACY OF DETAIL. THE FACADES RESEMBLE THOSE OF MANY OF THE BUILDINGS TO BE SEEN IN POMPEII TODAY. THEY WERE HEWN OUT OF SOLID ROCK. THE HYPOGEUM WAS TRAVERSED BY A SUBTERRANEAN STREET, ON EITHER SIDE OF WHICH THE INDIVIDUAL SEPULCHRES FOLLOWED ONE ANOTHER LIKE SO MANY PRIVATE DWELLINGS. THESE DRAWINGS, FROM THE ARCHIVES OF THE NATIONAL MUSEUM OF NAPLES, WERE MADE IN 1854



HALF-COLUMN PILASTERS FLANKED THE ENTRANCE OF THE TOMB, OPENING UPON A SPACIOUS ROOM. HERE, THE DEAD, DRESSED IN ARMOR OR BEJEWELLED ROBES, LAY ON A COUCH AS THOUGH IN HIS OR HER OWN SLEEPING-CHAMBER. THE INDIVIDUAL SEPULCHRES FOLLOWED ONE ANOTHER LIKE SO MANY PRIVATE DWELLINGS. THE SAME EXTERIOR DESIGN WAS REPEATED IN ALL OF THEM. ITS PRINCIPAL FEATURE BEING A DOORWAY THAT NARROWED TOWARDS THE TOP

In the Greek colonies of Southern and Central Italy, where mystery religions and oracular cults (laying claims to spirit communication and observing elaborate burial rituals) gained wide influence, tombs frequently followed the plan of houses with remarkable accuracy of detail. Unsurpassed for elegance of construction and equipment and for their similarity to the Apulian dwellings of the early part of the third century B.C., are, or rather were, the Lost Tombs of Canosa.

For there are no visible remains of the most marvellous of all the house-tombs of Magna Græcia. The only tangible proof of their existence is in the enormous

type of interior decoration. The beams of the polished ceilings were profusely sculptured and the walls adorned in the fashion of the period with engaged Ionic columns and paintings. The fresco pattern consisted usually of white squares embellished with the figures of sirens, or other mythological birds on a red background. Each tomb contained two, and sometimes three, connecting rooms.

Canosa aroused archæological interest at the beginning of the nineteenth century, when certain of its tombs yielded a quantity of rare ceramics, notably the celebrated Canosine vases of the Monaco collection and



THE PÆSTUM FRESCOS REVEAL ONE OF THE RARE INSTANCES WHERE FIGURES OF SAMNITE OR OTHER LOCAL WARRIORS OCCUR IN THE MURAL OR VASE PAINTING OF MAGNA GRÆCIA. THIS ONE SHOWS SAMNITE WARRIORS

red-figured vases, which show the full flowering of the ornate Apulian style (about 350 B.C.), and other precious funereal objects uncovered at the time of excavation and removed to the Naples Museum. The loss to archæology is due to an almost strange vanishing from the face of the earth, rather than to the ravages of time or the elements.

The facades of Canosa's Lost Tombs resembled those of many of the buildings to be seen today at Pompeii. Hewn out of the solid rock, the hypogeum was traversed by a subterranean street, on either side of which the individual sepulchres followed one another like so many private dwellings. The same exterior design was repeated in all of the sepulchres, its principal feature being a doorway that narrowed towards the top after the manner of Egypt and archaic Greece. Half-column pilasters, with Ionic polygonal fluting, flanked the entrance which opened upon a spacious room. Here, the dead, dressed in armor or in be-jewelled robes, lay on a couch as though in his or her own sleeping-chamber. The illusion was heightened by the ordinary dwelling

later, the no less famous Darius and Patroclus vases of the Naples Museum. These discoveries inspired the Bourbon King, Charles III, to send his architect, Carlos Bonucci, to conduct new excavations and to supervise the restoration of some of the tombs which had suffered from the vandalism of the looter. Bonucci worked intermittently between 1853 and 1858. Detailed reports to his royal patron on some of his important discoveries are extant. But operations seem to have ceased abruptly at a promising point. The reason undoubtedly, was the cry of dolor that swept Italy, a cry destined to sound the dirge of Bourbon rule and the pæan of the United Kingdom.

To this political upheaval, perhaps, may be traced also the disappearance of Bonucci's maps and papers relative to the Lost Tombs. Over a period of several years, Dr. Macchioro has been vainly ransacking the archives of the state of Naples and of the National Museum for these invaluable documents. Recently, however, he has succeeded in bringing to light a ground-plan of the hypogeum made by the Bourbon architect

and sketches of the hypogeum itself from the pen of a British traveler who visited Canosa at the time of Bonnuci's explorations.

For a half century the Lost Tombs were neglected by archæology, but in 1910, Dr. Macchioro's *Chronology of Canosine Vases*, re-directed scientific attention to Canosa which marks the site of ancient Canusium, one of the chief Apulian emporia near the Adriatic shores in the remote Daunian or Pelasgian era. Since the appearance of his monograph, various attempts have been made to locate the Lost Tombs. But to the present, they have eluded the excavator's spade as completely as though the earth had opened and closed again, after giving protection to their poor remnants in some deep, inner sanctuary beyond the reach of man's further desecration.

Ruvo, the site of Rubi, on the Via Trajana, is another Apulian town to bear witness to a faith that enlisted the best in architecture, sculpture, painting and ceramics for the house-modeled sepulchre. The tombs of Ruvo have supplied a number of the most noted vases produced on Italian soil. Central Apulia enjoyed freedom from the dominion of Rome to a much later date than the north, the coins of Ruvo proving that it was confederated with Bari until the second century B.C. Although torn by the Samnite wars Ruvo was, for this reason, able to preserve the elements of the indigenous Apulian art to which Canosa gave the highest expression long after the impulse to native creation had been checked in the latter city by the Roman yoke.

Lecce, close to what was once the Southern Apulian Lupiæ, also surrounded its noble dead with fitting magnificence, as is shown by the fine bas-relief frieze and panels that remain *in situ* or have been removed to the

Naples Museum. But the desire to impart the atmosphere of the home to the place of death was realized with more or less faithfulness and splendor throughout the length and breadth of Magna Græcia. In Lucania and Campania there are scores of dignified examples of the house-tomb and in these provinces especially we find Etruscan and Samnite vieing with the Italiote, or

Greek element of the population, in developing its most coherent form.

The aspect of permanency of the worldly status, so vital a phase of the ancient concept of the hereafter, accounts for the immense amount of material of intrinsic and art value that has come down to us. The social condition was regarded as unchangeable. A king in life, a king in death. A peasant remained a peasant throughout eternity. Only the most beautiful or costly were worthy of earthly distinction, and no less worthy of it after death. A tomb was planned in accordance with the possessor's rank, even though the grandeur were that of the royal palace or of the rich man's mansion. The belief in an enduring personality determined the quality and type of tomb-furnishing and decoration, since its contents were intimately

attached to the activities and tastes of the deceased.

Under the inspiration of after-life realism, no art flourished more luxuriantly, perhaps, than fresco painting. And obviously, fresco owes its chief survival to the sealed or buried tomb except where under similar conditions it was preserved by the ashes of Pompeii.

An outstanding specimen of Apulian *fresco buono* is the so-called *Danza Rituale* from a tomb of Ruvo. One of the gems of the unrivalled fresco collection of the Naples Museum this painting, shown with this article, is remarkable for richness and harmony of coloring, as



VASE FOUND IN A TOMB IN THE APULIAN TOWN OF RUVA

well as for the fascination of its subject. It depicts a long line of veiled women with joined hands, their graceful bodies swaying in the rhythmic movements of a dance, probably of funereal meaning. A group of ancient Lucanian tomb frescoes in the Naples Museum represents local Samnite warriors, marching and on horseback, as they convey homeward the arms and clothing of their vanquished enemy. These frescoes were taken from Pæstum, the Greek Polisodonia, which Herodotus describes as a religious and cultural center as early as 540 B.C. The city's street of tombs, outside the north gate, is excavated for about three hundred yards. Weapons, pottery, jewelry and glass of exceptional merit, and several other very interesting frescoes have been reclaimed from its mausoleums.

The Pæstum frescoes reveal one of the rare instances where figures of Samnite or other local warriors occur in the mural or vase painting of Magna Græcia. Their appearance, however, on a few Apulian and Lucanian vases, has suggested to some investigators the theory that figured vase painting, in the Greek sense, was an indigenous as well as an Italiote art. But Dr. Macchioro in his *Chronology of Canosine Vases* sees nothing in this fact to support an advanced local ceramography since examples are scarce and the occasional glorification of native military prowess might conceivably be attributed to Italiote artists.

Both the *Danza Rituale* and *Samnite Warrior* frescoes are eloquent of antiquity's aim to give the impression of action and sound by reproducing in the tombs scenes from vigorous and joyous pursuits. Surely this concept can offer to the æsthete no vast sea of serenity in which to plunge the complexities of modern life. In a realism that insists upon permanency of state and condition, there is a desperate vacuity that art is powerless to fill.

Again, according to Dr. Macchioro: "An existence that continues forever in its earthly grooves, helpless to evolve to higher planes of being or to sink into the rest of oblivion, is repellent to the modern consciousness. These dead that sleep in their sculptured palaces, surrounded by all their treasure, are in effect, like King Midas, dying of hunger amid heaps of gold."

There is something of an anomaly in the fact that the ancient civilizations, in which the individual counted for so little, so emphasized the individual in the art that came into being for a mortuary use. While today, after long centuries in which the individual has become of increasing importance and consideration, the art that comes under the term "mortuary" is practically negligible. We are often called a highly materialistic people, but there has been at least this change, that materialistic possessions are seen to belong to this world rather than to the next and it would be unheard-of for a sane person today to prepare a tomb in the manner of the Lost Tombs of Canosa, the trophy laden chambers of an Egyptian king, or the equally well provided final dwelling of a Chinese emperor.

While today we are grateful that the people of the past concerned themselves so persistently and so intensively with objects of beauty for the tomb (for it has preserved so much of beauty, and consequently brought the creators of it close to us as no records of another sort could possibly have done), we can nevertheless point to that day in which the trappings of the tomb no longer accompanied the dead on his last journey as the beginning of the modern era. It is not Christianity alone that has accomplished this, although it has been a force which caused it in the western hemisphere. There has been a complete change in viewpoint and art is serving quite different ends, concerned with life rather than death.



AN OUTSTANDING SPECIMEN OF APULIAN FRESCOES IS THE SO-CALLED "DANZA RITUALE" FROM A TOMB OF RUVO. IT DEPICTS A LONG LINE OF VEILED WOMEN DANCING WITH JOINED HANDS AND IS REMARKABLE FOR ITS HARMONY OF COLORING



Courtesy of Kennedy and Company

THE STIR AND THRILL OF THE WINNING OF THE WEST VIBRATES IN THIS PRINT CALLED "THE PURSUIT" BY A. T. TAIT

CURRIER AND IVES LITHOGRAPHS

BY JOHN WALKER HARRINGTON

AT THIS TIME THERE IS UNUSUAL INTEREST IN THE WESTERN AND CALIFORNIA PRINTS MADE BY THIS FIRM DURING SEVENTY YEARS OF ENORMOUS PRODUCTION

PRECIOUS in the sight of the connoisseur of to-day are America's early prints from the stone. They record the scenes, manners and customs of this country before the coming of the camera and the lens. The grained surfaces from which they were drawn have long since gone to lithic limbo, but many a relic of a great craft remains to rejoice the heart of the amateur.

Any collection of native lithographs of the last century would be incomplete without examples of the work of Messrs. Currier and Ives, the earlier ones being signed N. Currier and the late group bearing the firm title. Several generations have seen these imprints as numerous as the famed leaves of Vallombrosa, for the output of that house was enormous. A book by William A. Weaver, issued last year, gives more than three thousand titles; but this list, formidable as it is, is incomplete. It, after all, is largely made up of records of

a few public auction sales, and the catalogue appended gives the prices brought by about eleven hundred examples.

These busy lithographers, who had no competition of photo-engraving and rotogravure to meet, produced everything from wedding certificates, wall mottoes, sentimental subjects to go with what-nots, wax flowers and marble centre tables, to lithographs which are works of art in the highest sense and comparable with the lithographs of Daumier, monotypes of the present day, and ranked with good etchings in their subtle charm.

For more than seventy years their presses labored, producing scantily up to 1845, and then becoming veritable mills in their output. One may have some kind of a Currier or Ives impression—a certificate, perhaps, with a pair of hands lovingly clasped—for five dollars,

and so through a long range up to the top price of eight hundred dollars paid for that simple and appealing idyll of country life, *Home To Thanksgiving*. At this time there is an unusual interest in the Western and California prints, many of which are of exceptional quality, but there are other gems from the stone which are on a parity with these, such as the hunting and the sporting scenes, the picture of the old clipper ships, and those glimpses of the New York of the suave seventies.

Everybody knows of Currier and Ives, but until

for ten or fifteen years. Benjamin West had experimented with the "greasy crayon" on stone in 1801, and French and German artists later produced some lithographs which were intended for special proofs.

Bass Otis, a pupil of Gilbert Stuart, had printed two landscapes in lithograph about 1820, which are to this day held up as horrible examples. Rembrandt Peale, when the last century was young, gave to the world an excellent lithographic copy of one of his portraits of General Washington and several artists of the



Courtesy of Max Williams

THE COURIERS OF CURRIER AND IVES MADE THEIR WAY TO THE PACIFIC COAST TO SKETCH FOR US
THE BRIDAL VEIL FALL AND OTHER WONDERS OF NATURE FOUND IN THE BEAUTIFUL YOSEMITE VALLEY

lately few have gone into the details of their lives as persons. They were men of talent and boundless energy to have exerted so great an influence on the arts of illustration without leaving their dingy workrooms in narrowest Nassau Street. Currier was the stronger personality of the two, judging from glimpses we gain of his intimacies and friendships. He was visited often at his places of business by Horace Greeley, and one of the prints shows this modern Horace at his Sabine farm at Chappaqua. Henry Ward Beecher was also a frequent visitor.

When Nathaniel Currier began his long and varied career in Boston at the age of fourteen, about 1827, lithography was as novel as is the latest flourish of engraving today. Although Aloys Senefelder, impecunious Bavarian author and playwright, had invented the art in 1796, it was not perfected for large output

period, such as Sully and Doughty, followed with prints of their own. The trend then was toward putting lithography on the same plane with steel or copper engraving.

Currier, at nineteen, went to New York City in 1831, and after a year or so in an unprofitable partnership, established himself on his own as a lithographer, when he was barely of age. He announced his slogan, which rang out for many a year "Colored engravings for the people." His first shop probably was in Nassau Street. In 1832, however, he took rooms at No. 1 Wall Street at a very modest rental. To the amateur of to-day the exact spot where he was may be important, for many of the impressions have no date or are minus numbers. In any such circumstances the approximate date can be supplied, for seldom if ever is the address omitted.

Thus, making use of the indefatigable labors of



Courtesy of Max Williams

WHEN SALT LAKE CITY WAS IN THE MAKING REPRESENTATIVES OF CURRIER AND IVES WERE THERE, SKETCHING THE STRAGGLING TOWN WHICH APPEARS IN THE FOREGROUND AND THE WATERS AND SKY BEYOND



Courtesy of Kennedy and Company

A DASH OF BRILLIANCY AND A BREADTH OF TREATMENT WITH ACCURACY OF DETAIL PLACE LITHOGRAPHS OF AMERICAN HUNTING SCENES, SUCH AS THIS, "AN EARLY START," IN THE FIRST RANKS OF PICTORIAL ART



Courtesy of Kennedy and Company

OUTDOOR LIFE OF THE EAST, ESPECIALLY IN THE ADIRONDACKS, IS A FAVORITE SUBJECT IN LITHOGRAPHS. ROBUST TECHNIQUE AND SCENIC BEAUTY CHARACTERIZE THIS ONE OF "THE HUNTER'S SHANTY"



Courtesy of Max Williams

SOME OF THE FIRST EXAMPLES OF LITHOGRAPHS ARE THOSE WHICH DEPICT THE GREAT WEST. THIS ONE SHOWS THE WASHINGTON COLUMNS IN THE YOSEMITE VALLEY WHICH FURNISHED SO MANY SCENIC PRINTS

Frank Weitenkampf, curator of prints at the New York Public Library, as a guide, the age of an undated Currier or Currier and Ives print can be estimated by consulting the chronology by habitat given below:

1832-36	No. 1 Wall Street
1836-37	148 Nassau Street
1838-42	152 Nassau Street (also numbered No. 2 Spruce Street)
1873-77	125 Nassau Street
1878-84	115 Nassau Street
1885-94	115 Nassau Street and 33 Spruce Street
1895-96	108 Fulton Street
1897-1901	33 Spruce Street

In 1850, Mr. Currier took into partnership James Merritt Ives, but the name of Currier and Ives did not appear, apparently, on the output of the firm until May 6, 1857. Currier retired in 1880, and his son and Ives carried on for many years. The output of the house in the nineties was scattering and unimportant, and in 1901 the firm went into liquidation.

For the American amateur the Ives and Currier and Ives lithographs from the early thirties up to 1878 have an unusual appeal, as they represent the flowering time of the art. Most of those were in great demand even before there were illustrated weeklies, such as Harper's and Leslie's and they were for years better than the crude woodcuts with which these periodicals were illustrated.

Currier and his partner were skilled in their craft and, as they had trained experts about them, they were art publishers as well as limners of the news. Among their skilled artisans was Louis Maurer, whose name is often signed to prints. Maurer was an artist on his own account, as well as having wonderful facility in drawing on the stone in reverse for reproduction.

So well done were the important Currier and Ives lithographs up to the seventies, when photo-engraving came to the fore, that many noted artists, such as George Inness and Charles Parsons, were glad to see their works interpreted through them to the public.

The great hold which Nathaniel Ives had on his day and generation was his sense of timeliness. He was a born news gatherer, working on the stone rather than with the mobile type. He knew the journalists of his time, and certainly had the same insight as had the first James Gordon Bennett, whom evidently he knew, although not intimately. When the great fire swept lower New York City in 1835, driving the New York Herald from its home, that journal produced a map of the devastated region and felicitated itself on this graphic achievement. Four days after the fire, indeed before its embers were cold, an elaborate lithograph of the scene was issued by "N. Ives, No. 1 Wall Street," and sold in the streets in rivalry with the newspapers.

Valuable as are so many of the Ives and Currier

prints on account of their skillful composition and the mellowed beauty of their tone, they were all inspired by a reportorial instinct which reproduced every detail of architecture, even the signs on shops, and every nuance of the caprices of costume with the fidelity of a fashion-plate. And yet accurate, trustworthy and faithful as they all were, many of them have a dash of brilliancy and a breadth of treatment which place them in the first ranks of pictorial art. Some of the first examples from the swarm of imprints are those which depict the Great West, as it was then called—that West now vanishing before the advance of man-made inventions. Teeming cities have taken the places of outposts, where trappers and buffalo hunters once foregathered; desperadoes, with derringers are no more; the gold digger has given way to the electrolytic plant, and the bad men are elbowed out of the picture by the chapped and booted heroes of the cinema.

The Gold Rush to California, and later the making of the roads for the Iron Horse over trackless prairies and through the Rockies to the Pacific, gave new inspiration to Currier and Ives and the able craftsmen they gathered about them. The partners arranged to reproduce the work of able artists who went into the wilds to portray the stirring scenes attending the creation of a new realm.

On many of the finer and larger lithographs appears the name A. T. Tait—Arthur Fitzwilliam Tait, N. A. Tait born near Liverpool, England, in 1819, came to this country in 1850 as an artist of rare technique and much experience. He had studied at the Royal Institution at Manchester, but in the main was self taught. Tait also was a thorough sportsman. He spent several summers in the Adirondacks, painting action pictures of animal life. The merit of his work soon attracted wide attention, for in 1853 he was elected an Associate of the National Academy of Design, and five years later became an Academician. Tait was at the height of his vigor when he painted his epics of the Great West. As is true with most Englishmen, he was thrilled by the novel experiences through which he passed. On some of his most important pictures he was associated with William Hart, N. A., also as much at home with the rifle as with the brush. Often Tait depicted the figures for action and Hart the landscape in the same canvas.

That robust technique which distinguished the work of Tait and Hart in their pictures of the outdoor life of the East, especially in the Adirondacks, characterizes the Western prints throughout. Most of these seem to be from canvases which Tait painted without the aid of a collaborator, for, although he preferred showing action, he also had quick perceptions for scenic beauty. In the prints of Western period—beginning about 1850 and running into the late seventies—the name of the younger of the partners, Ives, is often signed as the



Courtesy of Kennedy and Company

IN THE COLLECTION OF LITHOGRAPHS BY A. T. TAIT, "LIFE ON THE PRAIRIE" SHOWS TO US OF THIS CENTURY THE TRIALS AND HAZARDS WHICH THE ADVENTUROUS SOULS UNDERWENT IN THE CONQUEST OF THE WESTERN PLAINS

lithographer—in addition to the firm name—not as publisher, but as the artist who copied the design on the stone.

The stir and thrill of the winning of the West vibrates in every line of these prints. Take, for example, Tait's *The Pursuit* where a white man and redskin are at grips with death. One cannot but sense the clear air of the open spaces of the Western plains. In a recent exhibition of Currier and Ives lithographs, held in the Kennedy Gallery in New York, were important impressions which had the effect of the best of landscape canvases in art plus a subtle quality all their own. In this collection also *The Last Shot*, the vivid action picture, also by Tait, shows a plainsman and Indian in a deadly encounter. *Prairie Fires*, which depicts Western settlers fighting flame with flame, thrills with action and leaps with the crimson flashes of an elemental force. *Life on the Prairie* shows to us of this century the trials and the hazards which the adventurous souls underwent in the conquest of that vast region beyond the Mississippi.

A favorite print of collectors is *Across the Continent* with its sub-title quotation of the good British bishop, "Westward the Course of Empire Wends Its Way." How different it is from one of those pictures of the grandiose school which, in stiff allegory, show an

empire on its westward wending. In this work lithographed by Ives, after a drawing by F. F. Palmer, appear the railroad with its serpent-like train, the trading-posts and the school-houses and the log cabins and, far in the distance, the huts and wigwams and all the symbols of an untamed land.

What the pioneer of the hard won West had to endure is depicted in another lithograph made from a sketch by Mrs. Palmer, who accompanied her husband in his exploring with sketch book and rifle. The log cabin, the primitive cooking arrangements, the hunters bringing in the game are all represented with photographic detail, and yet who can miss the spirit which has heralded the breath of a new and vigorous life into every line!

When Salt Lake City was in the making the couriers of Currier and Ives were there, sketching with practiced hand the straggling town, which appears in the foreground, and the limpid waters beyond, reflecting the blue of the western sky.

They made their way toward the Pacific, too, to show us the Bridal Veil of the Yosemite and the brilliant coloring of Mariposa. On the golden coast they depicted the placer miners at work with pan and spouting stream, seeking the aureate spicules which founded the fortunes of so many, making them millionaires overnight.

To those of the West that is, certainly these glimpses of the West that was have a message which holds the soul in thrall. They appeal, as much, too, to the East, for it was for those who dwelt on the Atlantic seaboard, that these prints were made and doubtless they caused many a son of adventure to pack up his earthly belongings and take the long, dry trails toward the sunset gates.

Whether these old prints celebrate the conquest of the unknown, or reveal the appearance and the settings of communities well-established; whether they show Central Park lakes filled with muffled and hoop-skirted skaters; or whether they depict the Chicago of the fire and the new city which rose from the ashes of the old, they are indeed like tablets aglow with the warm and golden letters.

The collecting of the works of the Messrs. Currier and Ives is in itself aiding history, for doubtless there are hundreds yet to be brought to light which have escaped the eyes of catalogue makers and students of the past. To possess even one of the less important prints gives zest and interest, while to own one of the first rank is to be in touch with American traditions and the development of a noble art.

The steadily growing revival of interest in these color prints is only another evidence of the increase of the development of a truly native feeling for the best that there is in all American phases of art. One crystallization

of this spirit, and unquestionably the handsomest and most complete in the United States, is the American Wing of the Metropolitan Museum of Art, earlier developments of this being found in the colonial museums scattered along the Eastern seaboard with Mount Vernon as the purest and finest of its type.

No one who has reached the middle years and who follows the history of art and crafts development with attention can but fail to remark the somewhat humorous aspect of this return to popularity of art and household objects of native origin that in his or her youth were either regarded tolerantly as "family relics" or, more frequently, with frank contempt as being "old-fashioned." Those were evil years for our native art when such opinions prevailed among the younger generation.

Now the pendulum has swung back in the direction that marks the only true basis on which American art can thrive soundly and successfully in the United States. When amateur collectors in the West vie in the market with their confreres in the East for these particular lithographs; when furniture of domestic make from the earliest colonial times to the decline of its best period in the first half of the last century grows more and more in demand; when early American portraiture has, at last, come into its own among the art amateur—then we may feel that native American art is really meaning something in our artistic, social and economic life.



Courtesy of Max Williams

IN THIS WORK, "THE GREAT WEST," LITHOGRAPHED BY IVES AFTER A DRAWING BY F. F. PALMER, APPEAR THE RAILROAD WITH ITS SERPENTINE TRAIN, TRADING-POSTS, LOG CABINS, WIGWAMS—SYMBOLS OF AN UNTAMED LAND

LUSTREWARE OF THE NINETEENTH CENTURY

BY CHARLES HYDE-JOCELIN

FEW BRANCHES OF THE ARTS ENJOYED AS SHORT A VOGUE AS THE LUSTROUS POTTERY OF THE LAST CENTURY. COLLECTORS NOW PRESERVE SPECIMENS AS REPRESENTATIVE OF AN IMPORTANT PERIOD IN THE HISTORY OF CERAMICS

AS the brilliancy which daily lights the universe passes from East to West, so has the light of Art through the ages blazed a path from the cataracts of the Nile and the deserts of Africa to the Occidental world. Spain, under the dominion of an Eastern race, acquired one of the earliest forms of fictile decoration, and although many regard lustrous ceramics as a production of England the so-called discovery of the late eighteenth century was a revival of that style made in Spain five centuries before and known as Hispano-Moresque. It was this Spanish ware that found its way to various parts of Europe and long ere it was produced in England it appeared in Italy copied from the designs of Eastern artists. Works by Georgio Andreoli, who was celebrated for his wonderful ruby lustres, are still extant, the authentic examples being signed and dated by this artist from 1519 to 1537.

Of the more modern history of lustre there is little or no record, but no doubt exists that it was re-discovered in England about 1750. Shaw, the historian, gives credit to Hancock as the first actual maker in that country. Several years later Wedgwood began to experiment with the application of metallic oxides on earthenware, but it was not before early in the following century that specimens similar to those of the Harwood collection appeared in any quantity. This collection, which has recently been brought to America, is probably one of the most representative of this old ware, including as it does some superb examples of silver resist.

Early makers met with considerable difficulty in obtaining a supply of suitable clay and, even when this was secured, trouble was experienced for some time owing to their inability to evolve a means of satisfac-

torily comminuting it. Further each potter would zealously guard any discovery he might make, thus preventing the craft benefiting from the collective advantages of the knowledge gained by the individuals.

Wedgwood probably achieved greater results from

his experiments than any other potter, for he succeeded in reproducing ruby tints similar to those of Andreoli. Unfortunately neither this nor the plum lustre proved durable and today, even in the best preserved pieces of these types, the colors are considerably dimmed, their pristine beauty having become faded possibly by some action of the clay upon the basic pigments of the colors which were used.

While connoisseurs regard the pieces made experimentally by Wedgwood, Enoch Wood and other pioneers as the rarest examples, they realize that



All photographs courtesy of Max Williams
FIVE-BUD VASES FROM THE LEEDS FACTORY ARE RARE

owing to the late date of the perfection of the art in England pieces as recent as 1840 are both interesting and difficult to procure. In fact, with lustreware, the term "old" cannot be used in the same sense with which it is applied to examples of other ceramics, since the majority of lustre now found is after 1800.

Even the determination of the date of an example is difficult, for very few bear the mark of the maker and because the Staffordshire potter was a copyist, the form of decoration is of no assistance in this regard. Occasionally Enoch Wood would impress a piece with the well-known Staffordshire cross; but it is chiefly from the design that the collector is able to decide the period. The lustreware made by Wedgwood differs in texture of clay. It displays finer characteristics than are evident in any other English lustre pottery, some of the examples with the beautiful ruby sheen being comparable in design to those of the Gubbio epoch.

That group, which composes the Wedgwood school, includes Mayer and Enoch Wood and is distinguishable by the use of classic reliefs covered with lustre on the finer Staffordshire clay bodies. Usually the specimens by these makers are glazed inside and out, while frequently on the earlier works of Wedgwood a distinct mottled appearance is evident: in fact many of the beautiful effects which he obtained were doubtless accidental as were so many of the rare colorings of the old potters.

Those brilliant gold lustre examples, bearing the ivory white ornaments in relief, are typical of the Wilson Staffordshire school and were first made by Wilson of Hanley by applying a gold lustre to a clay of chalky character. The same potter perfected the bronzed pur-

tionally the decoration was applied by means of a stencil, but specimens which bear finely stenciled designs are seldom met with. The pattern, though accurate in outline, revealed a decided unevenness at the edges.

Much splendid lustre was made at the Swansea factory. The clay, in addition to being harder than that of any other pottery, exhibited a much warmer brown which had the effect of giving a particularly fine brilliancy to the glaze. It was the Swansea artists who successfully introduced the decorative band to necks of jugs, the red and green designs being added to a pale blue ground incised with lustrous lines. One of the best known ornaments of Swansea was the strawberry pattern. Pieces bearing this pattern and other important



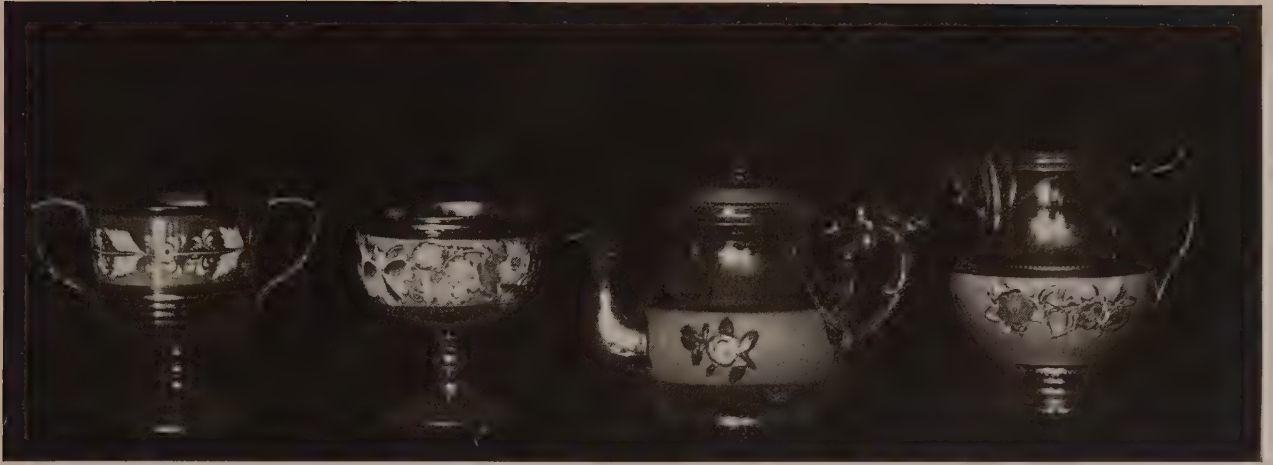
SILVER RESIST SYMBOLIZES DELICATE DECORATION AND MANY BEAUTIFUL EFFECTS ARE ATTAINED. THE LEAVES AND BIRD PATTERNS ON THE JUGS ARE MOST FREQUENTLY FOUND. PANELS ARE USED IN THE CENTER COMPORT

ple glaze and, although examples are rare, he doubtless successfully developed a gold resist while many of his silver figures remain unsurpassed both for modeling and splendor of the glaze.

Silver resist was probably the first form of lustre produced by the Staffordshire potters, one specimen dated 1791 having been sold at Christie's some twenty years ago. This particular jug was decorated with birds and flowers and like all examples of this fascinating ware was typical of the ingenuity displayed in evolving this form of decoration. Actually this was attained by painting the design with glycerine or treacle on the colored body of the clay, after which the metallic solution was applied to the whole article. After the solution was partially dry the piece was washed, and in this way the glycerine or treacle washed off, leaving the pattern exposed while the solution resisted the water. Occa-

examples of old Swansea about 1814-1817 may usually be identified by the mark of the noted artist Dillwyn. This celebrated factory also made the lustreware known as Cottage Swansea, which is more often of the vertical or horizontal ribbing designs. These frequently bear a black transfer panel, which is at times tinted by hand, and to-day these pieces are still found in Old-World cottages and are highly prized.

Some lustre bears the imprint of a small ring on the bottom and, while it is not generally known, it is fairly safe to assume that these were made at the Old Leeds factory as were many of those beautifully designed silver lustre goblets. Some of the large pieces were embellished with farm and hunting scenes in high relief. Other early pottery from Leeds exhibits considerable Chinese influence, a style at one time adopted by all the English makers of lustrous pottery. When the



THE TWO-HANDLED GOBLET RECEIVES ITS CHARM FROM A LILAC RESIST BAND; THE SECOND HAS RAISED COLORED FLORAL DESIGN ON PALE BLUE. THE JUG AND TEAPOT ARE COPPER WITH APPLIED ROSE SPRIG ON AN ORANGE BAND

Chinese vogue passed, however, the panel views in transfer work came into favor and this is apparent on many of the tea-sets. Another form of decoration, which enjoyed much popularity, was the reproduction of Morland hunting scenes, and it has been suggested that this is a means of determining the date of an example, this artist's pictures having been copied prior to his death in 1804. At the same time it is well to recall that Morland scenes were used as panels for many years after his decease.

Among the rarer types of resist is, of course, the lilac and for this reason it is the more sought for as an addition to a collection. Beautiful as this color undoubtedly is the bird styles in gold and silver represent some of the finest work of the old potters. A few fortunate collectors number among their specimens one of those old Leeds jugs, decorated with exquisitely traced leaves and branches. The five-bud vases of the same make are equally rare.

Although the ribbed tea-sets which are fully lustred are most beautifully modeled and glazed, they lack the

charm of those boat-shaped designs which bear delicate lustre lines and transfer views. It is a curious fact that silver lustreware retained its popularity long after the invention of silver-plating in 1838. Actually it was from 1840 to 1860 that this pottery appeared in the form of cake baskets and vases, although few private collections include examples of these larger pieces.

Apparently no lustre was produced in America, albeit many of the English pieces bear evidence of having been made for this market. Probably the most notable of these was the Cornwallis jug on one side of which is a picture of Lafayette, surmounted by a laurel wreath and supported by the figures of Victory and Fame. On the reverse panel is a representation of the surrender with the words, "Cornwallis resigning his sword at Yorktown, October 17-1781"; nor can we but admire the diplomacy of the old artist who thus took the sting from the word "surrender."

This old ware, while typical of the more simple forms of decorative ceramics, is also represented by beautifully modeled classical figures from the potteries of



LUSTRE FRAMES A CRUDELY DRAWN PICTORIAL PANEL ON THE GRACE DARLING JUG. CLASSIC RELIEFS ARE INTRODUCED ON THE CENTER SPECIMEN. THE MOTTLED MARBLEIZED EXAMPLE IS TYPICAL OF EARLY WEDGWOOD PRODUCTIONS

Bow, Chelsea, and Derby. The most noted makers of these, however, were Wood and the firm of Wedgwood and Bentley. The celebrated figure of a mounted hussar, in the British Museum, is attributed to Wilson, and is the most ambitious example of lustre statuary in existence so far as anyone knows.

The first fully silver lusted figures, however, may safely be attributed to Enoch Wood, who established himself at Burslem about 1783. The Wood family, who were prominent landowners in Staffordshire, started a pottery in that town some forty years earlier. Unlike many of the potters of this period, who were disposed to emulate the famous Josiah Wedgwood, the members of the Wood family were the originators of a style for which they became celebrated and which assisted in placing the works of the English potteries on a higher level of excellence.

Among the later makers of lustre figures of the middle nineteenth century, Ralph Salt of Hanley probably produced the more delicately designed examples and these are of interest as representing the art shortly before it lost its former vogue. While like those of so many other makers, Salt's works are unmarked, the designs of his figures are of superior quality, distinct from those Staffordshire pieces of this time, which are both irregular in form and carelessly glazed. In fact during the earlier Victorian era much lustre which was produced at these potteries was known as seconds and was sold by peddlers in remote country districts for a few pence, or was used at provincial fairs as prizes in shooting and bowling contests. For this reason it is always wise to thoroughly examine specimens before one purchases them in order

to detect any defects in the body or the glazing. This particularly applies to the copper lustre.

In specimens of the copper lustre the shades of the glaze are exceedingly numerous, ranging from an almost gold tint to a rich red and where an example exhibits the lighter shades the beauty of the piece is greatly enhanced. In some instances the very early examples display merely a dead brown surface, but these are reminiscent of the experimental stages of the art. At the same time those beautiful tints, which we know as gold, are likewise a solution of copper which, owing to the property of the clay body to which this was applied, assumed a reddish yellow color after firing. This must not be confused with the gilding on porcelain which is, of course, pure gold leaf. Possibly the copper lustre produced by Wedgwood displays a greater depth of color than those of other makers, the teapots of this glaze, made at Etruria, representing some of the finest examples. These are, however, only infrequently found for, owing to the popularity of the silver, few of the copper were produced. Those copper lustre jugs decorated with brilliant yellow bands and floral patterns, made at Longton by Thomas Barlow, also represent the beauty which was attained in this metallic glaze and, like the works of the Wedgwood factory, those of Barlow are among the few pieces which bear any mark, the lustre of Longton being impressed with the letter B.

Those old vessels known as puzzle jugs, which represented one of the jokes practised by the bucolic frequenters of English inns, although now uncommon were frequently decorated with lusted lines, finely applied both on the neck and as a frame for the pictorial panel.



FULLY SILVERED LUSTRED FIGURES, SHOWN HERE WITH TEAPOT, WERE DOUBTLESSLY ORIGINATED BY ENOCH WOOD



Courtesy of the Brooklyn Museum

UNION SQUARE, BY J. ALDEN WEIR

When this group painting by Weir was first shown in public in the Rehn Galleries in New York City in the spring of this year, it gave rise to not a little curiosity as to its origin. It was not a conventional Weir, in spite of the charm of the woman's face and costume; the two heads in the background had no relation to the locale of the title; and it clearly suggested being a fragment of a larger canvas. Since the recent acquisition of the painting by the Brooklyn Museum it has become known that "Union Square" is one section of a large canvas by Weir that was divided into three parts by the artist some time before 1911, when it was owned by Francis Lathrop, and at the suggestion of Wyatt Eaton. The date mentioned can be given for the reason that in 1911 the late George A. Hearn presented to the Brooklyn Museum a painting by Weir entitled "The Flower Seller" which is now known to be one of the three sections into which the original canvas was divided. The third section is believed to be the portrait of Wyatt Eaton in the National Gallery at Washington, but this is not settled

THE ART OF THE SESQUI-CENTENNIAL

BY FULLERTON WALDO

IN PRESENTING CONTEMPORARY MOVEMENTS IN DESIGN THE INTERNATIONAL EXPOSITION HAS NOT BEEN UNMINDFUL OF ITS IMPORTANT HISTORIC CHARACTER

THE Sesqui-Centennial International Exposition in Philadelphia has attempted to evolve an architectural scheme of reticence and dignity, representing contemporary trends in design. The somewhat fanciful title of the Rainbow City is bestowed on the composite result, the name reflecting the fact that the buildings are tinted in pastel shades, prevailing tones of pink, laid on the stucco, with a general effect not dissimilar to that of Latin-American architecture in tropic and sub-tropic lands, an effect enhanced by the low roof-silhouettes, seldom exceeding a single story. The "set-back" structure, familiar in the construction of office-buildings and apartment houses in cities where zoning laws are in force, is here applied with modifications to buildings which, except in the case of two lofty towers, do not approach the altitude of skyscrapers. Every effort has been made to avoid bizarre, gimcrack and rococo effects, in favor of dignity, solidity and simplicity. There is much reliance on sculptural adornment and landscape decoration, and electric lights of unprecedented magnitude play an all-important role in the Exposition's decorative scheme.

At the entrance to the grounds there are two pylons, fifty-five feet high, surmounted by the colossal figures of *Heralds of the New Dawn*, emblems of the history and the prophecy of freedom. In the Court of Honor be-

tween the Liberal Arts and the Agriculture buildings stands the Tower of Liberty from which the Light of Independence casts its beam over the Exposition grounds. In the court beneath, known as the Forum of the Founders, are memorial shafts to the Signers of the Declaration of Independence which is the central thesis and the *raison d'être* of the entire exhibition.

A group of sculpture in the middle of the Forum symbolizes *America Progressive*, inspired by the valor and the vision of the Signers. From this group a Stairway of the Nations leads downward to the so-called Grand Plaza with its two heroic lions named for Courage and for Peace. These lions are heraldic: they are intended to proclaim a newer and greater democracy. Decorative groups adorn the stairway, and in the background is a Colonnade of the States.

In thus presenting contemporary movements in architecture in particular, the general art direction of the Sesqui-Centennial has not been unmindful of the historical character of the exposition. For together with the public and monumental architecture of the first quarter of the twentieth century it has arranged an exhibition of the public and domestic architecture of the end of the Colonial period in our history and of the beginning of the Republic. This takes the guise of the presentation to the City of Philadelphia by the State of New Jersey



IN THIS SKETCH FOR THE FACADE OF THE PALACE OF LIBERAL ARTS, THE CITY ARCHITECT OF PHILADELPHIA, JOHN MOLITOR, HAS SHOWN HIS SENSITIVE REACTION TO CURRENT MOVEMENTS IN PUBLIC AND MONUMENTAL ARCHITECTURE



THIS SECTION OF THE GROUP SYMBOLIZING "PHILADELPHIA PROGRESSIVE" BY ISIDORE KONTI IS ENTITLED "SILENCE INSPIRED." IT SUGGESTS THE FRENCH GRANDIOSE ARCHITECTURAL SCHOOL OF THE LATE NINETEENTH CENTURY

of its State Building in the form of a reproduction, in native stone and wood, of the old Hessian Inn of Colonial and Revolutionary days at Trenton; of a reproduction of the ancient Philadelphia Tun Tavern, the first recruiting headquarters of the United States Marine Corps; and of a notably original feature, the Street of 1776, along either side and at each end of which are precise reproductions of a dozen of the more famous early public and domestic buildings of the city which is giving this exposition to the world.

Both patriotic and home-loving impulses are stirred by the spectacle presented by this charming little court. At one end of its diverting vista stands a reproduction of the original banking house of Stephen Girard, the famous Phila-

delphia banker who founded Girard College. At the other end is the first town hall of the city, a two-story structure with its lower floor arcaded through the center brick piers supporting the upper story which is approached by one of those handsome double flights of stairs to which Colonial architects were so devoted and which they designed with such an unerring eye for grace.

On either side of the short thoroughfare between these two structures stand buildings chiefly domestic in character although two of them were put to public uses in the last half of the eighteenth century, these being Benjamin Franklin's printing shop and the first infirmary in the city. The home and office of a famous physician of the day stands near the George Washington home and its adjoining



DETAIL FROM "PHILADELPHIA PROGRESSIVE"



COURTYARD OF PENNSYLVANIA STATE BUILDING SEEN THROUGH A COLONNADE. TINTED BAS-RELIEF PANELS ON ITS WALLS FORM ONE OF THE MOST STRIKING, AS WELL AS MOST AMERICAN, ART FEATURES OF THE INTERNATIONAL EXPOSITION

stable, the doctor's house being marked by a metal crest over the door of two gauntleted hands clasped at the wrist.

The remaining structures, all two stories in height, are reproductions of private dwellings, of wood, of stone, of brick. These materials are simulated, of course, but with so notably realistic effect that the average visitor to the

Street will not suspect this unless informed as to the substitution. Within the private dwellings the furniture is of the period, although in the case of the reproduction of the old Quaker church the benches are from the original building. To those especially interested in native interior decoration these dwellings will be the source of innumerable suggestions for they have been furnished



REFLECTIONS OF CLASSICAL, BAROQUE, AND CONTEMPORARY "MODERN" DESIGN ARE TO BE NOTED IN THIS CORNER TOWER OF THE PALACE OF ARCHITECTURE, WHICH IS ONE OF THE CHIEF BUILDINGS AND THE WORK OF JOHN MOLITOR

with historical accuracy and exquisite taste. A whole history of an epoch in American civic and domestic life is unfolded within the comparatively small compass of this Street of 1776.

The Fine Arts building itself is of a single story with colored tiles relieving the austerity of the exterior and works of sculpture in bronze and marble displayed amid

the surrounding shrubbery. The display of outdoor sculpture includes works of Rodin and of Mestrovich. Within the building, which is meant to be little more than upholding walls and a sheltering roof, there are four sections, given respectively to a museum of more or less classical antiquity; a historical epitome of the contribution of Philadelphia and Pennsylvania to the



THE ARCHITECT'S SKETCH FOR THE VESTIBULE OF THE PALACE OF LIBERAL ARTS COMBINES THE ITALIAN RENAISSANCE, IN COFFERED CEILING AND ARCHED DOORWAY, WITH A MODERN NOTE WHICH IS RECOGNIZED IN THE SQUARE COLUMNS

nation's art in one hundred and fifty years; the Contemporary International Section, including Japan, Spain, France, Germany, Italy, Czechoslovakia, Jugoslavia, Persia, Egypt and other lands; and the Contemporary American Art, of the preceding quarter-century. In the Print Department, an etching press, a lithographic press and a wood-block printing press are installed, and artists in a glass-enclosed studio produce etchings, lithographs and wood engravings for the public's education.

The chief buildings are the Palace of Agriculture, the Palace of Liberal Arts and the Palace of Machinery. The Palace of Education, the Palace of Fine Arts, a Stadium and an Auditorium are the other structures of major consequence. All these buildings, except the Stadium, are built according to the standard factory type of steel frame, with stucco coating. The celerity with which they have been built (using the modern methods of construction developed in war-time) would have astounded those who painfully toiled for so many months to rear the buildings of the Centennial Exhibition of 1876. Besides these principal structures there are a score to shelter the exhibits of foreign governments, of states and of associated industrial organizations.

The Sesqui-Centennial International Exposition

would not live up to its rather cumbrous title if it failed to include the fairest examples of the pictures and the sculpture of all nations. And Alexander Bower, chief of the Department of Fine Arts, fixed on catholicity and tolerance as the watchwords of his invitation and selection. Part of Mr. Bower's liberal and spacious scheme is a gallery that offers an inclusive survey of the history of art from the primitive epoch, through its mediæval aspiration and inspiration to the best work of our day. The Imperial Japanese Commissioner—as a gesture of friendship like the graceful act which has bordered the Potomac with cherry-blossoms—brings from the household of the Mikado a display of articles of domestic adornment, and these with other objects occupy five small and characteristic pavilions. Turkish and Chinese representatives are preparing their several installations. Mestrovich on his own motion brings from Jugoslavia not simply works of sculpture of his own, but paintings of his fellow craftsmen. Russians exiled in several lands send examples that give proof of the persistence of their creative idealism in circumstances of adversity. But the feature of the display (to occupy half of the available space in the Palace) is its presentation of the work of living American artists who are of the first quarter of this twentieth century.

NOTES ON CURRENT ART

AMONG the recent gifts of Archer M. Huntington to the Metropolitan Museum in memory of his father, Collis P. Huntington, are two Franco-Flemish sculptures in alabaster dating from the late fourteenth or early fifteenth centuries. Alabaster was especially popular in England as a material for small ecclesiastical sculptures and it was also used to some extent on the Continent. The two pieces in the Huntington gift are high relief carvings without a background and served as the two wings of an altar of which the central piece is missing. The group which is reproduced was on the right and represents the Centurion at the Crucifixion who has just exclaimed "Truly this was the Son of God." On the other side was the figure of St. John supporting the swooning Mary while the missing central portion must have been the Christ on the Cross.

The armor of the centurion group has been pronounced by Joseph Destree, who first published these carvings in 1911 in the *Bulletin de l'Institut Archéologique, Liège*, to be of a date not later than 1360. The workmanship of the group combines the best tradition of that century with the growing naturalistic tendencies of the century following, so that it would seem to have been executed about the year 1400. These alabasters were originally in the collegiate church of Huy and were later in the Stein collection in Paris and the Taylor collection in London.

ONE of the most popular of modern German paintings—by "modern," meaning anything since the middle of the last century—is *The Island of the Dead* by Arnold Böcklin. The motif of this painting, of which Böcklin made a number of versions from the time of

his youth to his more advanced years, had engaged his interest as early as 1864 although it was not until 1880 that he painted the picture that was to be so widely recognized. This painting has been acquired by the Metropolitan Museum out of the Hugo Reisinger fund for the purchase of modern German art.

Among Böcklin's early works are various sketches of a theme which he later worked out in *The Island of the Dead*. He seems to have returned many times to a vision of a rocky shore with cypress trees where a ruined villa rose above the sea. Madame Berna, a young widow afterwards Countess Oriola, came to Böcklin in Florence in 1880 and asked for a picture commemorating her loss and suggested that it should be "a landscape over which one could dream." Returning to his favored subject, Böcklin painted two pictures, the one which Madame Berna later chose for her own and that is now in the Metropolitan Museum, and a more



Courtesy of the Metropolitan Museum of Art

FRANCO-FLEMISH SCULPTURE, GIFT OF ARCHER M. HUNTINGTON

austere version which is in the Museum of Basel in Switzerland. In both the sky and water are dark, but Madame Berna's picture was softened by the presence of flowers with cypress trees on the island of tombs.



Courtesy of the Metropolitan Museum of Art

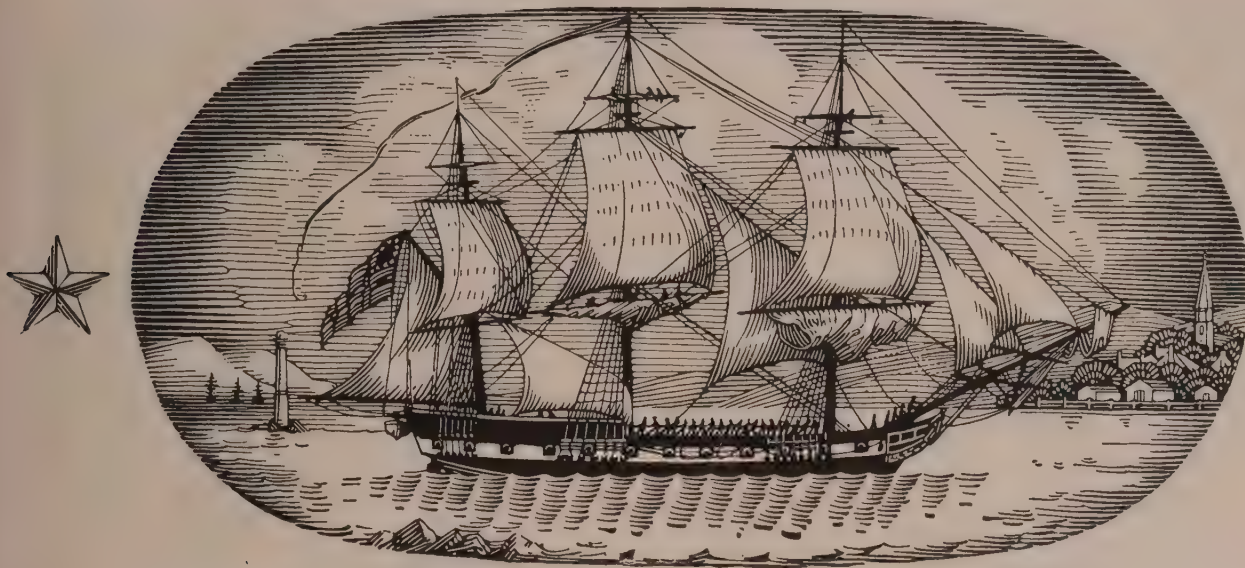
ONE OF THE MOST POPULAR OF MODERN GERMAN PAINTINGS, "THE ISLAND OF THE DEAD," BY ARNOLD BÖCKLIN, HAS BEEN ACQUIRED BY THE METROPOLITAN MUSEUM OUT OF THE HUGO REISINGER FUND FOR THE PURCHASE OF GERMAN ART

A third version was painted later and is now owned in Worms, and in 1884 and 1886 the artist painted two more replicas of his subject because of its great popularity. One is now in the Museum in Leipzig and the other is in the possession of a private collector in Berlin. These two have an exaggerated color with which the artist may have hoped to make his subject seem even more imaginative but in reality marked the failure of the intensity of his original emotion to sustain itself through so many repetitions.

A MONUMENT to the apple is unique among the plastic tributes that adorn our cities for reasons of gratitude of one sort or another. Themes of courage and patriotism have taken countless forms, but gratitude for the mute presence of an important economic factor in communal life is a new subject. The *Monument to the Apple* is in Cornelia, Georgia, where a gigantic apple of steel and concrete, twenty-two feet in circumference and painted in the colors of the rich red apple to which Cornelia owes its prosperity, has been placed in the public square. There are no symbolical figures, difficult to recognize, in a grandiose imagery, but simply an eight-foot apple on a concrete base. It explains itself without any Latin inscription and accomplishes the purpose of glorifying the apple by the most direct possible means. Whether it is beautiful is another and perhaps less important matter; a photograph of it shows that it has qualities of line that are not to be despised while the outline of the two leaves at the stem and the curve of its rubicund surface have the "directness and sensitivity" of which we hear so much in the work of our very modern young artists.

A UNIQUE bronze by Rodin is *La Pleureuse* which the Viennese sculptor, Victor Frisch, has recently brought to this country and placed on exhibition at the Milch Galleries. It is the only bronze of this subject in existence and is the original from which the slightly different head of a weeping woman in marble, now in the Hôtel Biron, was made. The bronze is about one-half life size. It is not the only study of tears by Rodin—his *Little Girl Weeping* in the Luxembourg is well known. The story of *La Pleureuse* is indicative of Rodin's angle of approach to a possible subject. His model was not a professional but was a poor Polish woman whose unusually sad lot brought her to Mme. Rodin to ask for help. Rodin saw her several times and she was always crying. Finally he said to her, "Here, come into my studio and I will give you something to do." He had become interested, as he always was, in the way emotion had shaped the lines of the face. The reality of an emotion could not be conveyed by a model who simply assumed at command an expression of grief, and Rodin appreciated the harmony between the mental state and the facial contours which the chance encounter supplied.

Mr. Frisch worked for twelve years with Rodin and during that time received eleven sculptures as gifts from him as well as more than two hundred drawings. With the exception of two sculptures, one of them *La Pleureuse* and the other a plaster head of Victor Hugo, all of this collection was in France at the outbreak of the war and was confiscated by the French government. These two were in Vienna and when Mr. Frisch returns to this country in the fall he expects to bring the Hugo head with him. This is a study for the monument to



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Courtesy of the Brooklyn Museum

PAINTED IN 1898 FOR MENDELSSOHN HALL, "THE VINTAGE FESTIVAL" BY ROBERT BLUM IS ONE OF TWO LONG FAMOUS MURAL PANELS WHICH WERE RECENTLY RESTORED FOR PERMANENT PUBLIC EXHIBITION AT THE BROOKLYN MUSEUM

Victor Hugo which is erected in the Palais Royal gardens and which is one of his well-known statues.

American buildings as famous for containing some of the really great mural canvases painted by a native artist.

THERE is restored for public exhibition in the Brooklyn Museum two long famous murals by Robert Blum that have been in the seclusion of a storehouse for fourteen years to the enduring regret, during all that time, of all those familiar with these very distinguished examples of Blum's art. The panels were painted in 1898 by Blum to be emplaced on the two side walls of Mendelssohn Hall on West Fortieth street in New York city, which temple of music stood practically on the site of the present home of International Studio. The one reproduced in these pages, *The Vintage Festival*, speaks for itself in moving grace of design although the reader misses the singularly lovely color of the original. The second panel is entitled *The Mood to Music* and shows a circle of young women in classical robes dancing on a lawn before a background of trees. Mendelssohn Hall was torn down in 1912 to make room for an office building. The Clark estate, owners of Mendelssohn Hall, had the Blum panels removed and placed in storage until May of the present year when the four heirs of the estate presented the two panels to the Brooklyn Museum. There they have been hung on the north and south walls of the great Hall of Sculpture, sufficiently near the floor for the visitor to have ample opportunity to study the delicate surety of Blum's technique. The Brooklyn Museum now takes its place with a few other public



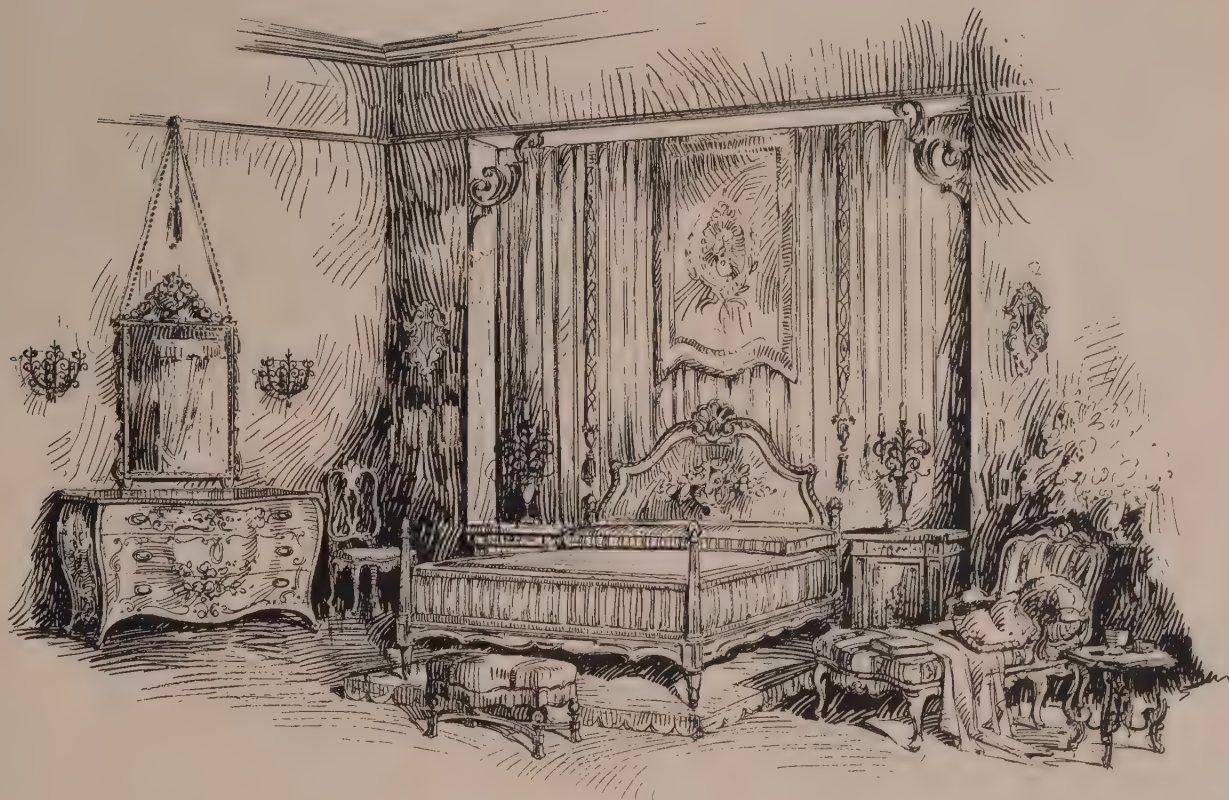
Courtesy of the Milch Galleries

"LA PLEUREUSE," A BRONZE BY RODIN

MARY CASSATT, who died in Paris on June 15, at the age of eighty-one, was the third American artist of recent years to make a high place for herself in European art. She ranks with Whistler and Sargent, and all three carry on a tradition begun by Benjamin West (who was the second president of the Royal Academy in London) that an American artist need not be without honor in a foreign land.* Mary Cassatt, although she was so closely identified with the Impressionist movement from its early days, was not one of those artists who are typical of a school. She was a highly individual painter who found her own subject and remained faithful to it, so that there is some excuse for our considering her not as a French painter but as a truly American one. As a painter of mothers and children she deserves well of the future, for she is one of the few who has painted them

with power and dignity as well as charm.

Childe Hassam wrote of her in the New York Herald Tribune on June 18: "Miss Cassatt at the time of her death was one of the most distinguished living artists in the world, one of the two or three most eminent painter-etchers, and the most able and eminent woman who ever etched on copper or used the dry-point; in fact, hers is the most notable woman's name in the history of the graphic arts. This seems not generally known by her countrymen, who have noted her death."



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THE POTTERS AND POTTERIES OF BENNINGTON. By JOHN SPARGO. Houghton Mifflin Co. and Antiques, Incorporated, Boston. Price \$20.

THAT a writer like John Spargo should turn his attention from social and political questions to the history of a Vermont pottery is something of a surprise, although the gratification of a hobby of this sort hardly needs the justification which he is at some pains to give it. Mr. Spargo has been for many years a resident of Bennington and is president of the Bennington Battle Monument and Historical Association. In the process of becoming a loyal Vermonter he has fallen completely under the spell of the historical associations of the state. His painstaking reconstruction of the history of the Bennington potteries has been a labor of years and the material that he has collected from old records as well as from Bennington residents is such as to refute many assertions in the work of his predecessors, such as Pitkin and Barber.

That an author on an antiquarian subject should be primarily a student of history and international relations is undoubtedly a great asset, for he comes equipped with a respect for clarity and a logical order. It may be for that reason that Mr. Spargo has been able to assemble all the minutiae relating to his subject in such a way as to be readily accessible. A strict line of demarcation is maintained between the Bennington pottery manufactured for over ninety years by John Norton and his descendants, and the works produced by C. W. Fenton in association with the Nortons and others over a period of about fifteen years. Pottery manufactured by the Nortons is a rough stoneware and was produced from 1793 to 1894. There are collectors of this type of ware, but the majority devote themselves to the various finer specimens with which Fenton experimented. Fenton went into partnership with his brother-in-law, Julius Fenton, in 1845, and after the partnership was dissolved in 1847 he formed various other alliances with interesting results for the history of pottery but with disastrous financial consequences. The doors of the United States Pottery were closed in 1858 and all attempts to revive the business were unsuccessful. The wares which Fenton manufactured were the common white and yellow, stone china, granite, common slip-covered red ware, flint ware, Rockingham, and scroddled ware. He also manufactured Parian porcelain, which is unglazed taking its name from its resemblance to Parian marble.

Seven different marks employed by Fenton in his various partnerships are illustrated, and in the appendix are some valuable identification hints which will aid the collector. The book is illustrated with thirty half-tone plates and eight in color, the pieces being for the most part in the author's collection or in the possession of Bennington residents. The edition is limited to seven hundred and fifty copies.

VAN GOGH. MASTERS OF MODERN ART SERIES. By PAUL COLIN. Dodd, Mead and Co., New York. Price \$1.75.

TENTH in the series, this volume is the first to be given to any other than a Frenchman, but since Van Gogh is so closely allied to recent French art there is every reason for introducing him into a group that includes Gauguin, Cézanne, and Renoir. Beatrice Moggridge has translated the text into English.

Van Gogh is one of the most widely discussed artists among modern painters. His tragic life does not seem to be the cause of this, for other painters have suffered and have been allowed to become forgotten. But the interest in Van Gogh increases, if anything, and this because his unique power gives him an unusual place in recent art. He is not a painter who has influenced his fellows, he did not create a school, he has no imitators. And yet he stands in close relation to the art movement of his time and, particularly, as the author points out, he belongs to the tradition of his own people. This book is the story of his artistic life and does not dwell too long upon the sad story of his struggle with insanity and his suicide.

Van Gogh is probably one of the few artists who began his career as a picture salesman, and in this profession he was a success in The Hague, in London, and to some extent in Paris, although his life in the latter city was saddened by the unfortunate love affair which sent him away from London. His first sketches, says Colin, are of the London days, and not from his later stay in the Bolinage, as is generally thought. His first adoration was for Millet and it was only after his brother Theo introduced him to the Post-Impressionists in Paris that he developed his own individual manner as a result of what he learned from them. His growth was slow and tortuous; it was impossible that such a man should have any other teacher than himself. He soon left the "Cormon" studio in Paris and went away to the country, where he was more at home. The development of his art and the growth of his malady went forward side by side, the one succeeding the other to the end. It was with his sketches in his hand that he walked

(Continued on page 93)



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FEW tourists visit this old, old town of Moulins in central France, but artists find it a veritable haven for brush and pencil. The cobbled streets and timbered buildings and the chimneys pointing grotesquely at the sky have been changed but little since the days of Charles IX. Earl Horter was particularly impressed with the beauty of its quaint architecture on his last European trip, when he wrote—"Traveling through a town like this without an Eldorado Pencil would be an artistic tragedy."

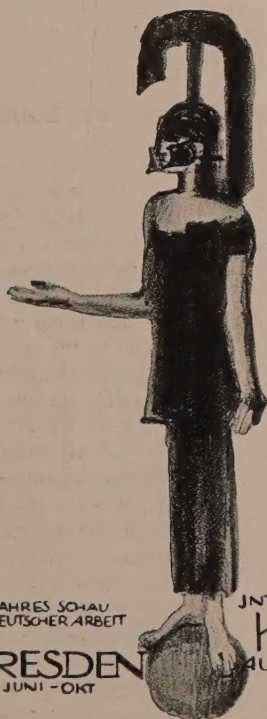
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THE CARVALLO COLLECTION OF SPANISH ART

(Continued from page 24)

dred years Spain rested upon its grim laurels. The art of Italy and Flanders had only succeeded in turning gods into men. El Greco had shown Spanish painters how to take everyday men and women and make them divine.

Ignoring the spiritual half of the Spanish tradition, Goya's realism was remorseless in an indulgence of corporal passion. His predecessors had breathed an air of stark maturity and almost never tampered with pleasure. Goya's genius broke all bonds of restraint and only its violence saved his accurate pictures of rococo Spanish life from caricature. Classic art in Rome left him unmoved, occupied as he was in attacking ugliness which he hated everywhere, hoping perhaps to destroy a portion with derision.

Life became a perpetual bullfight. Around every corner he discovered a red rag to paint. Did he use flattery and become court painter in order to paint his appalling portrait of the Queen? Was one score of his peasant birth paid off when he painted a nude portrait of the first duchess in a society where women still appeared in public with their faces concealed? In the land of Zurbaran, Goya decorated vaulted church ceilings with *tableaux vivants* as erotic as paintings by Fragonard. And he turned a family, which Velasquez had painted with feudal devotion, into a puppet show of morons. Thinking himself a revolutionist, Goya renewed and synthesized all the traditions of Spanish painting. At his best his economic landscapes, his figures and faces whirl with excitement. The two portraits from the Carvallo collection, painted in his last manner, belong to his cantos of song unsolved by thought. By the last of the old masters, they are the first among the moderns.

The Carvallo collection, with a liveried guide at its door, surrounded by the most beautiful gardens in France, is always open to the distinguished tourist. Dr. Carvallo—Spanish by birth, French by nationality—living frugally, as he says, with only one car and one castle, has spent a lifetime of extravagances on his gallery and garden. His enthusiasm in attributing an unsigned *Portrait of a Lady* to El Greco will always be questioned. This beautiful portrait of a great court lady in the time of El Greco was acquired in Paris at the sale of the Gati collection where it was attributed to Alonso Coello, the official painter of Philip II. As Dr. Carvallo contends, El Greco, after painting so many noble portraits in the *Death of the Count of Orgel* might have painted one of their wives.



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(Continued from page 90)

back to the inn at Auvers-sur-Oise after he had inflicted the wound that the next day ended his life.

The book has forty illustrations which include a large number of the figure subjects in which his relation to the main current of Dutch art is most apparent.

MAHOGANY, ANTIQUE AND MODERN. Edited by WILLIAM FARQUHAR PAYSON. *E. P. Dutton and Co., New York. Price \$15.*

THE eight authors of this book tell the story of mahogany from the felling of the tree to its final disposition in building and design. Mr. Payson writes of the "hunting" of mahogany, since the securing of so elusive a tree partakes of the nature of stalking big game. Karl Schmiege, dean of cabinet-makers, takes it through the mill and workshop, and then an architect, Kenneth M. Murchison, takes up the story and traces its use in interiors from the early eighteenth century in both England and France. Mahogany seemed immediately to satisfy the English cabinet-makers, who had been developing remarkable skill under the encouragement of the opulence of the final days of the Stuarts, but it never reached the same favor in France, although during the reign of Louis XV and particularly in the Directoire and Empire periods it enjoyed a distinction approaching that which was accorded it across the Channel.

The especial merit of mahogany is its durability combined with quality of surface, but it was the former characteristic that was first recognized. The earliest record of the use of mahogany was in the repairing of some of the Spanish ships that found their way to Mexico in 1521, says Henry B. Culver, who writes of mahogany under the heading of *Structural and Decorative Uses in Marine Architecture and Boat-Building*. The highly polished surface which is of such beauty is also of great merit on modern power-boats, not only as a trim, but also in the construction of the hull. It is admirable in resisting marine growths, while it does not splinter, nor fall a victim to dry rot in the manner of other woods.

The first contribution to the story of the use of mahogany in the decorative arts comes from Frances Morris of the staff of the Metropolitan Museum, who writes of *The Piano and Its Prototypes*. The longest section of the book is naturally that devoted to the historic furniture styles which mahogany has dominated. This is written by Charles Over Cornelius, also of the Metropolitan Museum. Mahogany, because of its hardness and surface beauty, tended to develop a style which exploited these qualities, as opposed to the more elaborately carved surfaces of the ages of oak and walnut. While carving, particularly under the brothers Adam, played a great part in the treatment of mahogany, it was not in high relief and tended toward delicacy rather than exuberance.

The final chapter in the book is given to Ralph Erskine who writes of modern furniture. Mr. Erskine bears out Mr. Payson's statement earlier in the book that, while modern cabinet-making of the best kind equals any that has been done in the past, there has been no improvement over the eighteenth century in the matter of design. The story of modern furniture is largely that of well-made reproductions, although Mr. Erskine does pay a brief tribute to some of the modern French designers, whom he does not mention by name, who are creating an entirely new type of design based chiefly on the style of the time of Louis Philippe.

CHATS ON OLD ENGLISH DRAWINGS. By RANDALL DAVIES. *Frederick A. Stokes Co., New York. Price \$4.*

THIS book was first printed in 1923 and was reviewed in the December issue of *International Studio* of that year. The period covered is that from Holbein to the end of the eighteenth century.

BOOKS RECEIVED

MEMOIRS OF THE AMERICAN ACADEMY IN ROME, VOLUME 5.

ACOMA, THE SKY CITY. A STUDY IN PUEBLO-INDIAN HISTORY AND CIVILIZATION. By Mrs. William T. Sedgwick. *Harvard University Press, Cambridge, Mass. Price \$4.*

A BIBLIOGRAPHY OF BOOK PLATE LITERATURE. *Spokane Public Library, Spokane, Wash.*

SAILING SHIPS AT A GLANCE. By Edward W. Hobbs. *G. P. Putnam's Sons, New York. Price \$2.50.*

CATALOGUE OF THE WIGHTMAN MEMORIAL ART GALLERY. *University of Notre Dame, Notre Dame, Indiana.*

DRAWING, ITS HISTORY AND USES. By W. A. S. Benson. *Oxford University Press, New York City. Price \$2.25.*

BRIEF GUIDE TO THE PERUVIAN TEXTILES, VICTORIA AND ALBERT MUSEUM. *London. Price ninepence.*

SKETCHING IN LEAD PENCIL FOR ARCHITECTS AND OTHERS. By Victor Salwey. *Charles Scribner's Sons, New York. Price \$3.*

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